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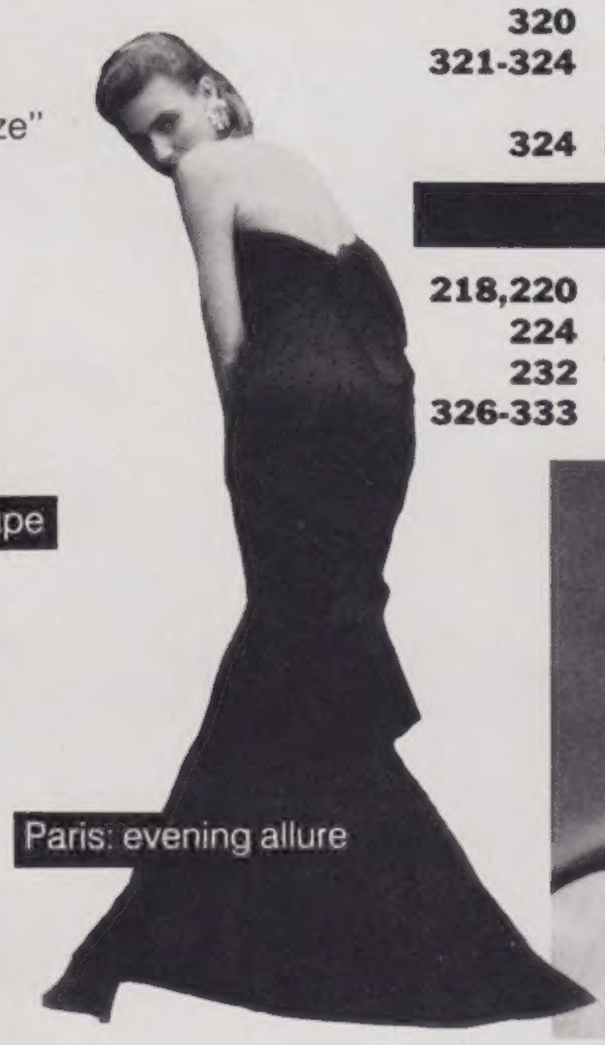

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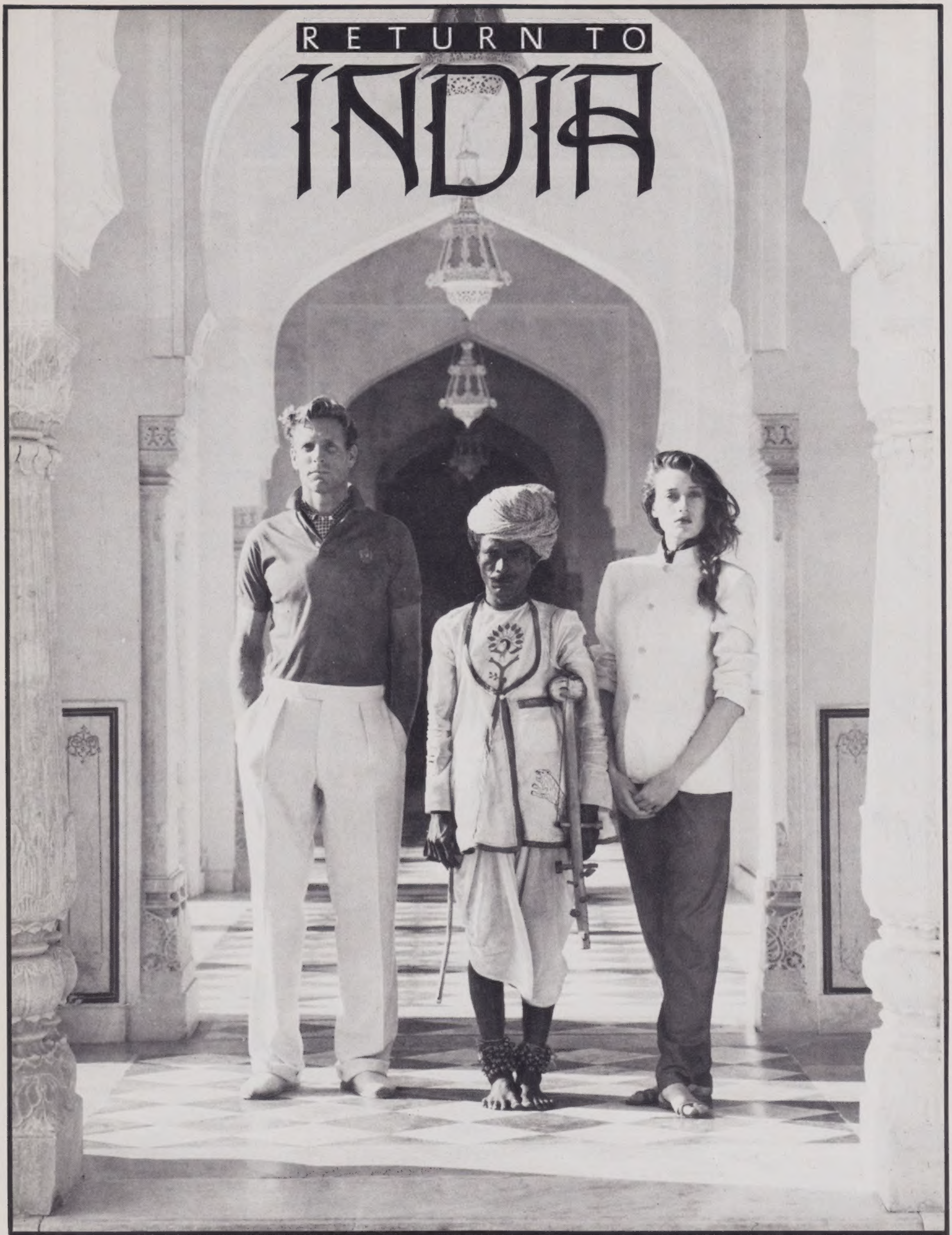

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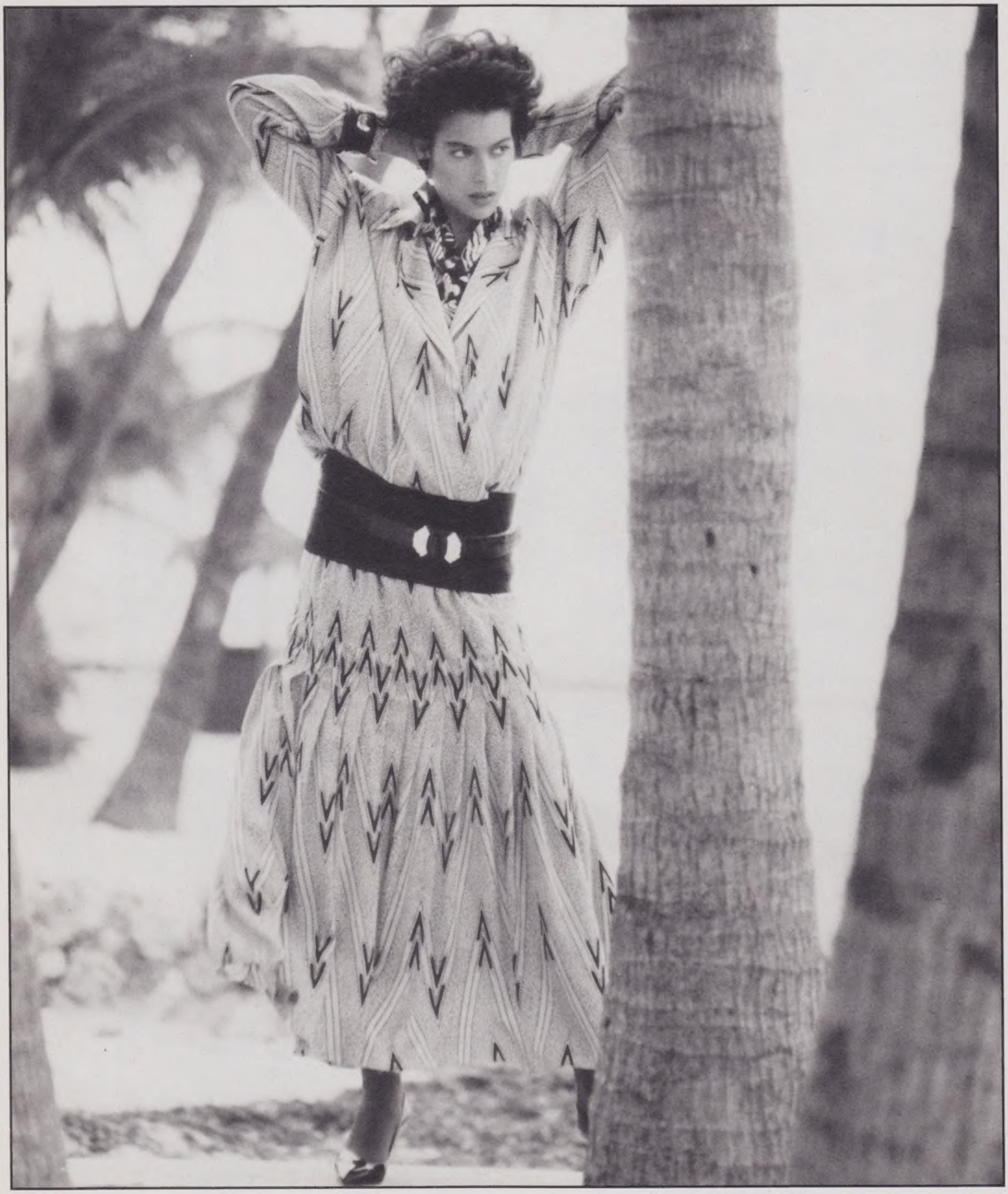

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The 18 karat gold enhances the brushed textures of the natural stainless steel. (And provides contrast for the matte-black chromium-finished steel.)

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This new complex will help stop age breakdown where you age first and most: around your eyes.

It's a sad but indisputable fact: the area around your eyes is often more expressive than your eyes.

It shows everything.

If you start using ProCollagen Anti-aging Complex Especially for Eyes right now and continue to use it, this unique formulation will help prevent the telltale damage of age.

Because of its super active formula, ProCollagen Anti-aging Complex for Eyes has a special affinity for skin. It also helps conserve internal collagen.

It fortifies fragile eye tissue, helps to diminish dry, demoralizing lines, smoothes creping, even firms and lifts slackness. The ultra violet absorber wars against damaging sunlight.

One more aspect of this remarkable complex: Men as well as women suffer from fragile skin under their eyes, so they will benefit from ProCollagen Anti-aging Complex for Eyes.

What more need we say?

ULTIMA II

ProCollagen Anti-aging Complex Especially for Eyes. (Of Any Age)

Barbara Alexis

Kim Alexis

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at

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BEVERLY HILLS NEW YORK

REVLON

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Mascara can be a real pain.
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The ophthalmologist-tested Micropure™ mascara. It lengthens without fibers. It's tear-resistant, won't flake, smear or run. And feels beautiful.

New 'Special Eyes.' Even the contact lens wearers who tried it, loved it. And if it's good enough for them...it's good enough for anybody.
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*Uniquely processed and purified to the highest cosmetic standards
†Eyes that irritate easily

Revlon. The difference between looking good and looking great.

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Skin Balancing Makeup. It 'reads' your skin and responds immediately.

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Skin Balancing Makeup responds instantly and with precision to these differences in your skin.

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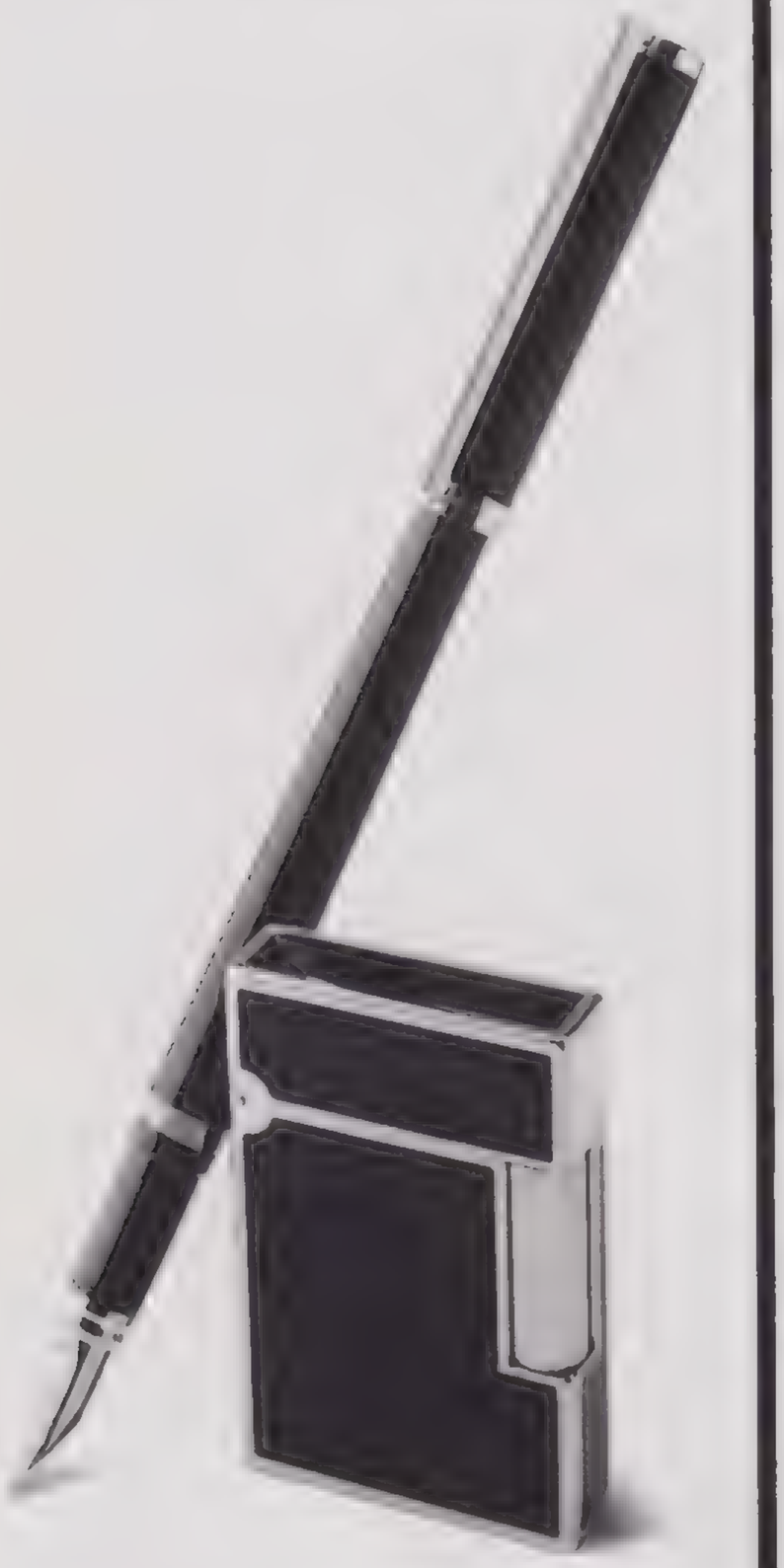

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be smooched
by the most
enchanted colours.
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by L'Oréal from the
dreariest winter.
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MAROC

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that grows wild on the Mediterranean coast.

It is a tangle of possibilities.

ULTIMA II

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Created and patented 30 years ago in La Chaux-de-Fonds, Switzerland, Romulus is simplicity itself. Around a pure unadorned circle of solid 18 karat gold, rests a bezel of crisply carved Roman numerals set with diamonds. The Corum Romulus is ultra-thin, water resistant, and quartz accurate to within 60 seconds a year.

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ROMVLVS™

Ladies': 18 karat gold with crocodile strap. Men's: Polished 18 karat gold link bracelet. Both with hand carved Roman numerals and sapphire crystal.

For brochure send $2 to Corum, Dept. VO, 650 Fifth Ave., N.Y., N.Y. 10019

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What that means is eye makeup that is exquisitely gentle for even the most sensitive eyes*: It is rubproof, flakeproof, and smudgeproof, too.

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The *Waterproof Liquid Eye Pencil* actually comes in colors that match the Extra Full Mascara. And the *Waterproof Mascara* is heroically waterproof. Altogether, it is a collection that is both advanced and beautiful.

And only from

ULTIMA II

*Eyes that irritate easily.

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Issey Miyake
at
Robinson's

CALIFORNIA

PHOTOGRAPH: BENOIT [illegible]

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On her lips, our model is wearing Pink in the Afternoon.' Her fragrance Jontue. © 1985 Revlon, Inc.

Sweet confusion.

(Only Revlon has such a profusion of lipstick color.)

41 shades of pink,
29 shades of coral,
18 shades of red,
17 shades of purple,
24 shades of brown,
25 shades of wine.

One hundred fifty-four shades of lipstick. That means color as personal as the mood you woke up in this morning.

Revlon. The difference between looking good and looking great.

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In "Abeille" motif:
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Silk twill jaquard pajama pant $ 325.
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BEAUTY NOW

Nails: a new edge . . . relaxation on the fast track . . . makeup: new priorities

Fitness: it makes a difference in everything women do, today . . . from the way they dress to their approach to hairstyling, even in their makeup application (more about the impact of fitness on women's lives, pages 334-353). It's a difference that begins here, on first-time cover model Monika Schnarre, this year's Ford Model Agency Super Model of the World (more on Monika, pages 334-339), with hair cut to fall into place, makeup that reveals good skin . . . and a color focus on the mouth—bright-red lips, this season's daytime "basic." The specifics, from Christian Dior: Sublime #861 lipstick, Petale #847 cheeks, Ombre Dior Shadow Play #059 eyes, all over a "base" of Hydra-Dior Extra Protective moisturizer SPF 15. Robe, Elon of California. Bracelets, Pellini Bijoux. Hair, Suga of Suga Salon, NYC; makeup, Ariella. Photograph by Avedon. Fashion details, next to last pages.

IN THE BUFF . . .

The most attractive nail, now: not glossed with thick opaque color but a more neutral "clean" looking nail. What that entails: getting back to basics, focusing on nail-caring/grooming essentials . . . the use of white pencil (Max Factor's) on tips . . . clear or beige glosses for shine . . .

Modern option: the "buffed" nail. Worn alone or as the base for a more natural nail. What buffing also accomplishes: the removal of unattractive yellowing caused by dark polish, removers, ridges that could show up under the new sheerer polishes. Buffing with nail cream brings up shine that lasts up to four weeks . . .

Another great take on the buffed "look"—an alternative to repeated buffing, which may, in some cases, produce shine at the expense of nail strength (buffing actually removes a thin layer of nail): Il Makiage's nail tints—in pink, nude, beet, ice blue. Used over well-manicured, shorter nails, translucent stains bring up the natural color of skin underneath—an exceptionally attractive spring/summer look that can be used over and over and rarely shows a chip . . .

For neutral-colored nails that also need lengthening, are weak or uneven: a new manicuring method, Zotos Light Strokes—a three-gel system of natural organic polymers that bond to nails with heat, not glue, to create a sheer, buffable surface. Virtually invisible additions, they can be worn without polish; and, since glue isn't used, the nail underneath remains healthy—especially important if you're trying to grow out nails . . . . At Dinmar Salon, Margarette Din does a similar method for adding nail length. After adding "tips," she paints the entire nail with a natural gel, which hardens under an ultraviolet lamp. After buffing, shaping, they look completely natural . . .

Another modern idea, from Annie at Pierre Michel, called "fiber glazing," allows a buffed look by replacing conventional linen, silk, paper wraps or "fakes" with thin, flexible fiberglass mesh, which binds to nails with non-harmful adhesive. The plus: Real nails are not "roughed up"; when fiberglass nails are removed, nails are undamaged.

More ways to a natural look: Germaine Monteil's new nail-care collection, La Manicure Française—begins with Ellongé Nail Fortifier base coat that strengthens nails; used as a finishing coat over polish, it extends the life of a manicure up to two weeks. Base Protectrice eliminates ridges, gives a smooth finish.

Time Out *The bath, right, may look sybaritic but it's actually a very modern idea—the luxury, the necessity of a few isolated minutes totally to oneself. This is the ultimate bath (photographed in Japan, where bathing is a ritual), but there are other ways to expand the relaxation quotient at home: soaps and gels that deliver the pleasure of scent plus needed skin moisturizing (Emanuel Ungaro's Diva Seduction du Corps, Ysatis de Givenchy body collection, for example).*

No time for a bath? A fast shower can seem more relaxing when it's followed with something that feels luxurious—e.g., Avon's Imari perfumed dusting powder. Combining the practical with the delightful: Perry Ellis body lotion now contains sunscreen along with fragrance, concentrated moisturizers.

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reader letters

Keeping church and state separate

I would like to express my appreciation for the three articles covering differing views on the church, the self, and our nation—"Religion: The New Force,"—in Vogue's December 1985 issue....

From very early, I have held the belief that tolerance and appreciation are the key words for harmony and higher levels of learning. But, when we cross over to the Falwells and Robertsons, I get positively apprehensive. Reading in Vogue of concern over the frightening development of a rush toward "Church as State" by the "righteous" and our President was truly heartening....

Sabrina Clay Hanan
Oxnard CA

May I say "Halleluia" and "Amen" to Barbara Ehrenreich's article, "One Nation, Divided, Under God," in your December 1985 issue.

I am a devout Christian, yet I could not agree more with Ms. Ehrenreich's views. The gravest crisis facing today's society is...the gradual and inevitable tearing down of the barrier separating church and state.

We need only to look back through history to see what terrible damages so-called "Christian theocracies" have wrought. There were the Crusades in the eleventh and twelfth centuries, in which thousands of Moslem people were slaughtered in attempts to "win them for Christ"; there was the arm of the Catholic Church, the Sacred Congregation for the Doctrine of the Faith, during the Dark Ages, better known as the Inquisition. This country itself was founded originally as a haven for those European religious minorities who suffered persecution for the practice of their faith.

As a member of a religious minority in this country, I watch with trepidation as the time draws nearer when my children and I may suffer the same persecution for our beliefs.

Please, Vogue, we need more concerned people to speak out and draw attention to this crisis. When that wall between church and state comes tumblin' down, all our personal freedoms will crumble with it.

Melinda Monaghan
Rough and Ready CA

AIDS: facts amidst the frenzy

A friend asked me to pick up a copy of your January issue and have a look at Ellen Switzer's article, "AIDS: What Women Can Do." Since I spend a considerable amount of volunteer time devoted to educating both the gay and straight communities about AIDS, my friend was interested in hearing my opinion of this article's presentation of the facts.

Indeed, the facts are there, and they are accurate and intelligible. But the real strength of Ellen Switzer's article is to show your readers what much of the media does with these facts: misrepresentation and distortion. The national AIDS hysteria has more to do with the profits that can be reaped by playing on fear and prejudice than with the responsible dissemination of accurate information....It is a painful and bitter irony that the gay community, which has done more to educate, lobby for funds, and care for persons with AIDS, must now be subject to an invigorated assault on our rights, our livelihoods, and our lives. The offenses now being committed against the gay community can be directly linked to the unconscionable practices of certain journalists, editors, and publishers, and to those within the political and religious arenas who capitalize on inflammatory headlines. Thank goodness, there are journalists like Ellen Switzer who understand what social responsibility is.

Thanks, too, to Margo Jefferson, whose article "American Manhood: Made in Hollywood" appeared in the same issue. Gay men are very sensitive to the images of masculinity that have been foisted upon the public, particularly because nowhere does a young gay man find a role model in film or television. Hollywood perpetuates the myth that we are all weak and psychotic, or else we are squeaky-clean Brooks Brothers professionals....It's time for Hollywood to assume responsibility for portraying gay people in such a way that neither defames nor damages.

David Edelman
Hoboken NJ

I've just finished reading your fine article on AIDS. With the torrent of media coverage on AIDS recently, your article was no surprise to see. But what a surprise it was to read! Your fine journalism was concise, extremely informative and it sought help in a nonsolicitous manner. The overview on AIDS that you managed to sprinkle throughout was the most informative I've read to date, without reading like text. This is the type of journalism that keeps Vogue from being just another "model" magazine. I look forward to reading Ellen Switzer's byline again. Keep up the good work.

Michael Tonello
Durham NH

Mid-life legacies

Mary Cantwell hints, in the February 1986 issue of Vogue, that we who were born in the 1930s slept through the post-Depression and pre-World War II era. Her article, entitled "Mid-Life in the Mid-Eighties," presents an unacceptable female stereotype for this "dreariest of decades." This fictional lady, ignored by all except peers and parents, is beleaguered by mobs of baby boomers from the 1940s. Sad Silent Lady then fades into the already faded wallpaper until she is no longer even decorative.

My contemporaries and I cannot agree with this, and we will wear you down until you listen to us. We were educated into being vocal, articulate, and excellent. Since there are fewer of us, our influence is concentrated in arenas recently declared "causes-of-the-month." We welcome any baby boomer who is supportive of our efforts.

Like any other decade/generation, we perform quietly or noisily, do great or small deeds, accomplish in whole or part, and we remain famous or infamous.

Although some of us may be unwilling to be crass about our obvious talents, we all agree that anyone from any decade who is fading into the wallpaper should seriously introspect.

Anne Wurtz
Key West FL

Quitting smoking: leaving options open

Your article "Quitting Smoking—What Works Best," on the "Mind Health" page of the January 1986 issue, seems to discourage people from trying group programs by noting that group success rates are lower than trying to quit on your own. The fact that many smokers joining a group have been unable to stop on their own could be a relevant factor and wasn't mentioned.

Speaking from personal experience, I smoked for eighteen years and tried several times, unsuccessfully, to quit on my own. I stopped smoking after attending only one group program, and have remained a nonsmoker for four years now.

Let's encourage those who need the help and support of a group to join one. Over the last six years, the program I took, and now teach, has helped many hard-core smokers kick the habit.

Leslie Lundeen, M. Ed.
Kicking It Stop Smoking Seminars
San Francisco CA

Where Ivy Leaguers land...

In her review of the book *Where They Are Now: The Women of Harvard Law 1974*, [by Jill Abramson and Barbara Franklin; Doubleday] in the February 1986 issue, Carol E. Rinzler says that "prior to the early 'seventies, what few women lawyers there were found themselves almost entirely in low-paying, low-status jobs—public-interest law (the ACLU, legal defenders), government, solo practice, academia..." By referring to public-sector and academic jobs as "low-paying, low-status," Rinzler does a great disservice to people in those positions. Rinzler may think that money is status, but I think that there are many bright [young women who believe that] good scholarship is more important than a fat purse. There seem to be quite a few at Harvard Law School.

I am a student at Harvard, but no matter what monetary offers may tempt me one day, I will take a public-sector job and take pride in it. Many talented people have strong commitments to social change. They choose the rewards of acting on principle over those of financial gain.

Louisa A. Smith
Cambridge MA

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SAKS FIFTH AVENUE

BEAUTY STYLE

What's new in beauty and fitness? Just about everything. . . as you'll be reading here: people. . . places. . . trends. . . ideas.

BY ANDREA ROBINSON and DOROTHY SCHEFER

AMAZING VACATIONS

What do Vogue readers write us about? Frequently about beauty subjects, most often about *spas*. The ultimate are included in Neiman-Marcus's new "active" vacations catalog, including a biking trip—the Neiman-Marcus way—on a 14-karat-gold-plated bike! . . .More sports "luxe"—for those who don't want to rough it: *helibiking*. For $50, the Inn Montezuma, Dillon, Colorado, arranges for helicopters to take you and your mountain bike up to the continental divide for a ride down old silver-mining roads.

RUMORS

• IF YOU THINK THOSE MASSES OF HAIR YOU SEE ON DARYL HANNAH AND CATHERINE OXENBERG ARE THEIR OWN, THINK AGAIN: BOTH APPARENTLY USE HAIRPIECES TO "FILL OUT" THEIR STYLES. . .

• WHAT'S NEXT AFTER SCENTED FRAGRANCE CARDS INSERTED IN MAGAZINES SUCH AS VOGUE: TRY-ON COSMETICS CARDS THAT DELIVER MAKEUP SAMPLES FASTER, MORE NEATLY AND HYGIENICALLY. YOU'LL SEE THEM THIS MONTH. . .

Top freelance hair/makeup artists—*like John Sahag, who recently opened a NYC salon—are now opting to return to salons to book appointments with clients.* ***Ray Allington*** *will rejoin Vidal Sassoon. . .stylist* ***Gad Cohen*** *is opening The Gad Studio in NYC. . .makeup artist* ***Joey Mills*** *gives women lessons at Pipino-Buccheri.*

Beauty "Drugs". . .

About a year ago, researchers at Upjohn Pharmaceuticals discovered that minoxidil, a hypertension drug made by the company, had, as one of its side effects, the ability to grow body hair. As a result, Upjohn, through controlled studies, began testing a topical form of minoxidil for certain types of baldness. But even though topical minoxidil also has potentially severe side effects and has not yet been proven to help baldness, public demand for the treatment—and apparent success in getting recompounded versions at pay-anything prices—has reached such alarming proportions that the FDA has issued a public warning, asking the cooperation of medical professionals not to supply the drug.

WHAT IT COSTS. . .

HERE'S WHAT IT COSTS TO GET A HAIRCUT WITH SOME OF NYC'S TOP STYLISTS. . .MARC PIPINO, PIPINO-BUCCHERI: $75 (INCLUDES WASH, CUT, DRY). KENNETH, KENNETH'S SALON: $85 (CUT). SUGA, SUGA'S SALON: $150 (WASH, CUT, FINISH). SERGIO VALENTE, AT BERGDORF GOODMAN: $100 (WASH, CUT). JOHN SAHAG, JOHN SAHAG'S SALON: $150 (WASH, CUT, DESIGN DRY). JOHN DELLARIA, JOHN DELLARIA: $100 (WASH, CUT, FINISH).

NEW WOMEN ATHLETES

Good news, according to a new Miller Lite survey of "Women's Sports and Fitness": 54 percent of women who work out do so to improve their health. . .76 percent of very active women include walking as one of their exercises. . .49 percent said they increased athletic participation in the last five years.

Disappointing: that 45 percent of the women cited lack of involvement and training as a child in keeping them out of sports/fitness. . .and that most women, while they prefer to play sports with someone of their level regardless of gender, say that because they believe men feel threatened by losing to women, opt to play more often against their own sex.

LETTER FROM L.A.

L.A.ers spend a lot of time grooming themselves, their lives, writes our West Coast correspondent Lisa Norris Eisner—clipping their dogs, cleaning their cars, toning their bodies, and surrounding themselves with large staffs of groomers—the poolman, the gardener, the tree trimmer, the trainer. . .

• **Paunchy pets** can be sent to The Doggery's Animal Center—an animal health spa, offering an electronic treadmill for working off extra pounds, a Jacuzzi to soothe aching withers. Pets belonging to Tina Sinatra, Zsa Zsa Gabor, Henry Winkler are regulars; if your pet is not good in crowds, the spa van comes to your home.

• **Fit conversation:** Topics always being discussed. . .How many times you have eaten red meat in the past year. . .when you are going to fast. . .how many times you exercise each week . . .who your trainer is. . .

• **Speaking of trainers**—Jake Steinfeld, the Body by Jake/"Rambo" trainer, who wants to be the "Dr. Ruth" of exercise, is the most feared Hollywood exercise man: if you make an appointment with Jake, there's *no* canceling. . .Want to see stars? Try the 10:30 A.M. advanced class at Jane Fonda's (you'll see **Madonna**). . .At Bikram Choudhury's Yoga class, you'll find **Juliet Prowse, Jamie Lee Curtis, Kareem Abdul Jabbar**—to name only a few.

• **Visual hair pollution!** Everyone now wears a **Tina Turner** wig. First **Cher** was spotted wearing a jet-black "Tina" wig . . .then she changed to a hot-pink number with black roots . . .**Pat Benatar** wears a dark brown version . . .and **Morgan Fairchild's** platinum "Tina" matches her own hair color.

• **Best place in L.A. to spot "major" jewels:** at Aida Grey's, where manicurists have to work around fifteen-carat boulders.

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Cover Girl Kelly Emberg
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PEOPLE ARE TALKING ABOUT...

WHAT'S NEWS / WHAT'S COMING

Christine Lahti (r.)
Mary Tyler Moore
in "Just Between Friends"

movies

SISTERHOODWINKED

Like a truffle's bringing out the flavor in other ingredients, one of the nicest things about Mary Tyler Moore is the way she makes her co-stars look good. In *Just Between Friends*, Christine Lahti shines with rueful splendor as a career woman who's been through the wars, marital and professional, and survived, her free spirit intact. Lahti, who received an Oscar nomination as best supporting actress for *Swing Shift*, plays a TV newscaster pushing for the anchor spot. She lives on ice cream and adrenalin, bemoans her failure in marriage, and deliberates on whether she should have a child by the married man she's in love with. For a single woman, this is a well-worn route; but Lahti makes everything fresh, funny, real. She has a surly, Eve Ardenish way with a world-weary line, yet she's romantically vulnerable.

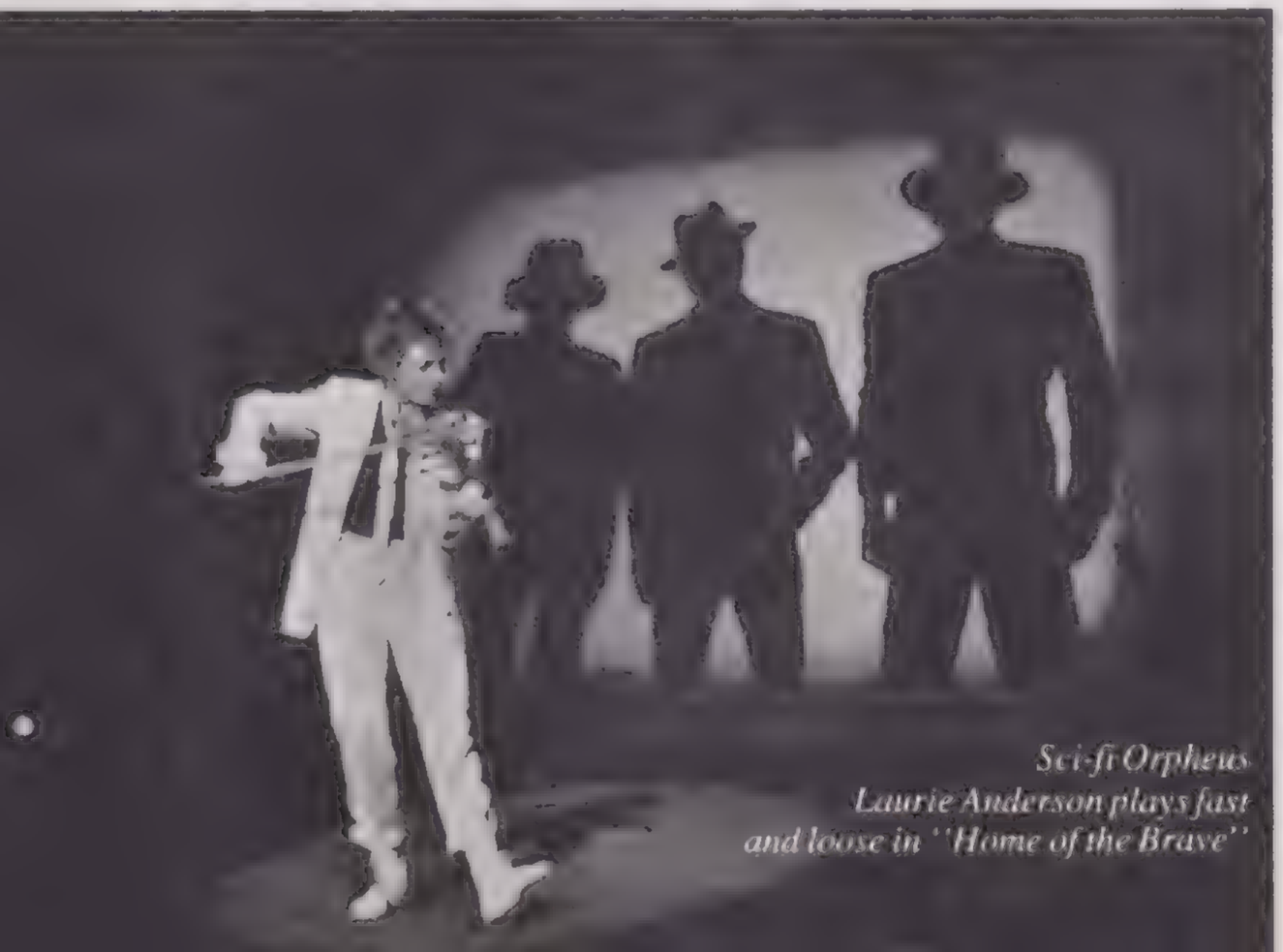
Lahti is meant to be the polar opposite of, and liberating influence on, her new friend, the shelltered housewife played by Mary Tyler Moore. But it's with this statistically improbable and dramatically implausible character that the trouble begins. I doubt that anywhere in the world there's a woman so prudish that her husband and son can't let her catch them watching a little topless tomfoolery on TV; who approaches housewifery with a complete lack of irony or exasperation; who would quake at the idea of conducting an aerobics class. And even if she exists, would she be living in Los Angeles with hip children, a hip husband (Ted Danson, sharp and likable as a seismologist), and would she be played by Mary Tyler Moore? If so, wouldn't there be a neurotic underside to such a woman that Allan Burns's screenplay fails to acknowledge—the kind of pent-up desperation behind the mask of aggressive good cheer that Moore revealed in *Ordinary People*? Burns, who co-wrote *The Mary Tyler Moore Show*, makes his directorial debut with a project that, for all its good intentions, can best be described as soap opera with a half-raised consciousness.

Even the celebration of sisterhood that provides the movie's loveliest moments has a way of curdling at the sight of a good-looking man. Nothing could be more atavistic than the haloed treatment of Danson's philandering. Instead of being roundly bashed for the adulterous jerk he is, he is shamefully romanticized, and given the movie's last word (and image), as if it were he who brought the women together and blessed their friendship.

Still, *Just Between Friends* has several uncommon virtues: it provides Christine Lahti with one of her rare leading roles. And it proves, inadvertently, that the traditional opposition between the career woman and the housewife no longer holds true. Heretofore, it was the career woman who was the oddball and had to explain herself; now, it's the nonworking wife (15 percent of American women) who's the exotic exception. Unfortunately, the Mary Tyler Moore hausfrau has been posited as a sitcom premise rather than imagined as a character.

—MOLLY HASKELL

FRED SABINE



Sci-fi Orpheus
Laurie Anderson plays fast
and loose in "Home of the Brave"

O, SUPERWOMAN

Toward the end of Laurie Anderson's concert movie *Home of the Brave*, a big video screen flashes "notes" she's written to herself. One is about standing on a corner in SoHo and overhearing someone remark: "Oh, no, another Laurie Anderson clone."

With her electric chick haircut and a propensity for men's white suits with skinny ties, Anderson may not be a household word, but she's definitely a neighborhood "look." Even before she was no more widely known than the psychic parameters of Lower Manhattan, Laurie Anderson was the performance artist who separated the men from the boys. Her daring musical experiments, with synthesizers, Vocoders, and other gadgets that allowed her to distort her voice and "play" her head and her white-woman's version of break dancing taught the boys a few tricks as well. She exerted a definite influence over such brainy "art" bands as the Talking Heads.

Like David Byrne, the Talking Heads' acknowledged genius, Anderson was always interested in the visual potential of a music performance—her concerts were distinguished by the clever use of newsreel footage, minimal graphics, and other homespun visual puns. A concert film was as logical a next step for her as it was for the Talking Heads, *(Continued on page 64)*

LES FINCHER

POLO RALPH LAUREN

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PEOPLE ARE TALKING ABOUT...

movies

(Continued from page 60) whose film *Stop Making Sense*, was a huge critical success.

But here the comparison ends. *Home of the Brave* makes *Stop Making Sense* look, well, mingy. Anderson, who is credited for writing, directing, and visuals, has made more than a concert film—she's created a kind of gorgeous technological paradise. The songs here, most of which are from her albums, are beefed up with the help from musicians like David Van Tiegham (the astounding percussionist who's worked with Twyla Tharp), guitarist Adrian Belew, and the wonderfully deadpan keyboardist Joy Askew, who with her bleached hair and skinny zippered shift dress makes a terrific femme foil for the androgynous Anderson. And all of this super musicianship is blasted out of an apocalyptic sound system.

The film's stunning visual imagery ranges from elegant computer graphics to wonderfully idiosyncratic costumes designed by Susan Hilferty. There are jump suits, Mexican hats, masks that resemble something Woody Allen wore in *Sleeper*, leotards that make Anderson's backup singers look like space-age Supremes; and, at one point, Anderson herself wears a slinky, metallic sheath with her traditional white high-tops. Best of all, the camera work doesn't stop with panoramic sweeps of the often-crowded set (dozens of players are involved at one time or another) but relentlessly picks out the telling and usually humorous detail—William Burroughs doing a kind of tango with Anderson, or a musician clobbering a rubbernecked guitar with a mallet.

Running the whole show, seeming totally at home in her role as a sci-fi Orpheus, is Anderson, whose loose-limbed dancing and sonic scat singing are strangely beguiling. (Her finest moment is a number she plays on her own well-miked body, thupping elbows and knees like a human hurdy-gurdy.) If *Home of the Brave* sounds too arty for words, it's not. The most compelling aspect of the film is how much fun everyone seems to be having.

The FM radio success of Anderson's single "O, Superman" made her perhaps the first crossover performance artist, a spiritual heir to Lily Tomlin, who always *was* a performance artist and only now seems to have realized it. With *Home of the Brave*, Anderson seems destined to move even farther from the sophisticates who made her a hit at the Brooklyn Academy of Music and into the arms of a wider audience, weaned on *MTV* and *Miami Vice*, hungry for something more satisfying.—TRACY YOUNG

FELLINI: WHERE DID THE LOVE GO?

In Fellini's "Ginger and Fred," Mastroianni and Masina face the music and dance

The ostensible subject of *Ginger and Fred*, Federico Fellini's latest freak-show extravaganza, is the comeback of a ballroom dance team (played by Marcello Mastroianni and Giulietta Masina). The couple, who toured Italy in the 'forties imitating Astaire and Rogers, has been invited to make a guest appearance on a live television variety show. The real target of Fellini's scattershot satire, however, is television—its ubiquitousness, its shrillness, the tyranny of its images and language, and its insatiable appetite for the sort of grotesques that Fellini might have invented, and at one time even loved.

For all its feverish carnival atmosphere and fun-house ribaldry, Fellini's *Ginger and Fred* is a very sad film, a razzberry at society from an old man grown rancid with anger and resignation. Is it that Fellini is jealous of being out-Fellini'd by a rival medium? In the film, caricature shades quickly into contempt. Housed in a garish "businessman's" hotel prior to their appearance on the TV show are an endless parade of freaks, geeks, and minor celebrities: midgets, a transvestite, Reagan and Clark Gable look alikes, musclemen twitching their pectorals, mystics, a mafioso, and a politician on a fast to save the birds. Standing somewhat apart is the redoubtable Amelia Bonetti (Masina), a businesswoman-grandmother whose energy and resolve make her seem years younger than Mastroianni's impoverished and broken-down Pippo. Given the importance of these two performers in Fellini's career—Masina, his actress/wife and the inspiration for *Nights of Cabiria* and *La Strada*, and Mastroianni, his alter ego in the great middle and later films—one expects some special charge from the pairing. *(Continued on page 70)*

Courtesy MGM/UA

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Stendhal
PARIS

JORDAN MARSH

PEOPLE ARE TALKING ABOUT...

movies

(Continued from page 64) Instead, it's the emotional deadness between these two that is the real, and most melancholy, theme of the film.

Positioned somewhere between the false energy of the media types and the despair of her cohort, Masina, with her sprightliness and gallantry would seem to be the perfect antidote to both. Yet Masina is seen with sympathy but without empathy, whereas Mastroianni, with his wild thatch of hair and his penchant for smutty jingles is a virtual stand-in for the director in his current mood of cynicism. Pippo, a self-styled anarchist, ridicules Amelia for having "the face of a bourgeoise," and makes it clear he's come to Rome for the money and to needle the TV audience he sees as mindless sheep. Amelia's curiosity about Pippo is not reciprocated; he seems to have sealed himself off after the breakdown he suffered years ago when they parted.

When these two icons of the Italian cinema finally dance, the effect is magical. In the midst of the sound-and-light freak show, Fred and Ginger are a class act. Dancing to such Astaire/Rogers classics as "Let's Face the Music and Dance" and "Cheek to Cheek," Mastroianni and Masina hold their own against the memory of Fred and Ginger, and that's something indeed.

What brought and kept the couple together so long ago? We've been warned not to expect anything so sappy as a "love story"; but surely they were once exciting, even romantic, at least to themselves! Of their former glory barely a trace remains: Fellini's sense of the ridiculous is too acute, it fills the present and chokes off the past.

As Mastroianni watches Masina depart at the train station, we feel that this is a man suffering not just from a weak bladder and a stint in a mental institution, but from terminal ennui. It would be one thing if *Ginger and Fred* confronted the specters of memory and aging, along with other phantoms in the Fellini repertoire, but this is a film that can't even remember love, and throws up a smoke screen of gargoyles in place of feeling.

—MOLLY HASKELL

HER HONKY-TONK HEART

Watching Ann Wedgeworth onstage in Sam Shepard's *A Lie of the Mind*, you're convinced that, if you were to shake it, her head would rattle like a gourd. Her daughter (played by Amanda Plummer) has been beaten into a state of poetic brain damage and yet the minds of the mother and her offspring seem strangely in sync, as if the pounding had made them sisters in madness. Wedgeworth's character isn't really crazy, but the thoughts that come spilling out of her mouth have a disassociated logic all their own. She's a loon, but Wedgeworth has Marilyn Monroe's ability to turn dizziness into a malady of the soul, to present it as an accumulation of sorrows. She also has Monroe's breathy little-lost-girlishness. In movies like *Scarecrow* and *Handle with Care*, she's a goddess with lipstick on her teeth, a juke-joint Aphrodite. The women in these films probably look better at two in the morning than in the light of day, but there's an affirmation in their worldly resilience, a willingness to take chances and gamble on love.

Wedgeworth specializes in sexy, slightly twitterpated characters, but the woman she played in *Sweet Dreams* (with Jessica Lange) couldn't have been more different. As Patsy Cline's straitlaced mom, she hid her extravagant mane of hair under a dowdy brown wig, wiped off the eye shadow, and traded in her more provocative outfits for a slew of frumpy print dresses. But, although it may have been a departure, Wedgeworth's portrayal has a bedrock solidness. The spacy flirt of her other films has been replaced by a no-nonsense lady who still tells her grown-up daughter to watch her mouth yet can't help responding to her bawdy high spirits.

But Wedgeworth, who was once married to Rip Torn—another Torn spouse, Geraldine Page, co-starred with her in *A Lie of the Mind*—wasn't built for plain-Jane roles. In the upcoming screen version of Leonard Michael's *The Men's Club*, she's back in full flower as a madam of a contemporary bordello. And she's making plans to play Blanche DuBois (*A Streetcar Named Desire*), Off-Broadway. Her portrayal should be quite an occasion. Williams is the perfect writer for Wedgeworth. If she hadn't been born, he might have created her.

—HAL HINSON

SCOTT HEISER Hair and makeup by Wendy Iles-Miller for Bruno Le Salon

There he is again.

Good crinkly eyes.

I know he saw me.

But he's still being Mr. Cool.

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And then meltdown.

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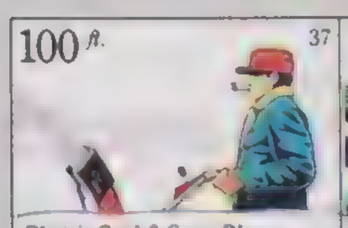
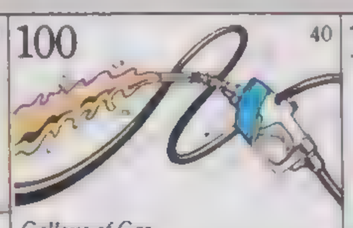

100 ft. 37
Electric Cord & Snow Blower

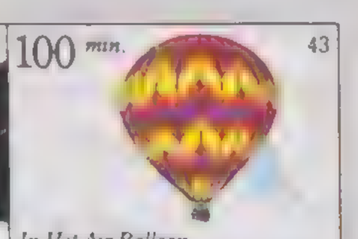
100 cu. ft. 38
Greenhouse

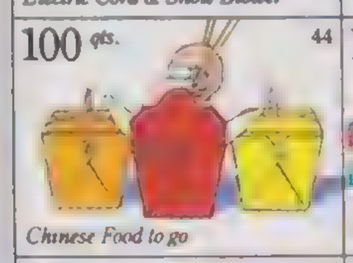
100 lbs. 39
Satellite Dish

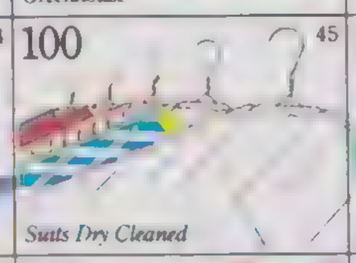

100 40
Gallons of Gas

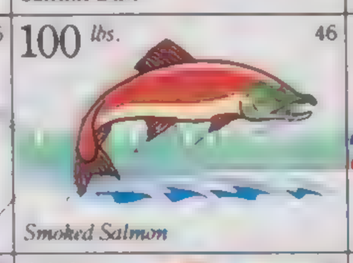
100 lbs. 41
Jelly Beans

100 42
Gambling Chips in Monte Carlo*

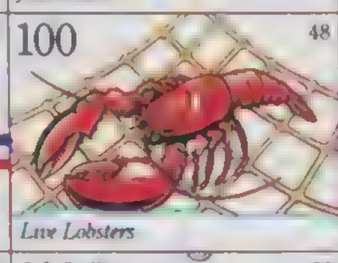

100 min. 43
In Hot Air Balloon

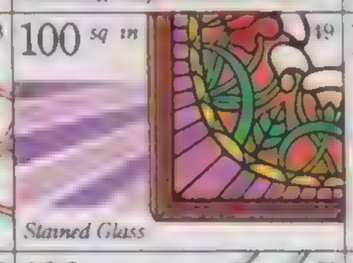

100 qts. 44
Chinese Food to go

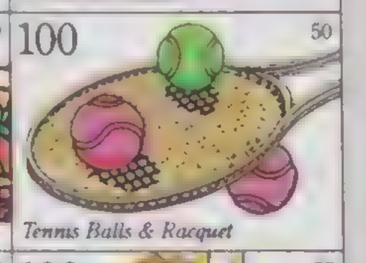

100 45
Suits Dry Cleaned


100 lbs. 46
Smoked Salmon

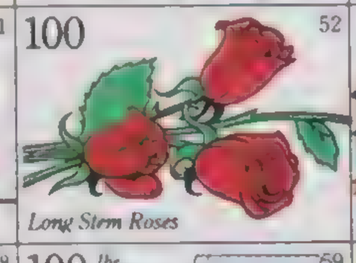
100 47
Jars of Mustard in Dijon*

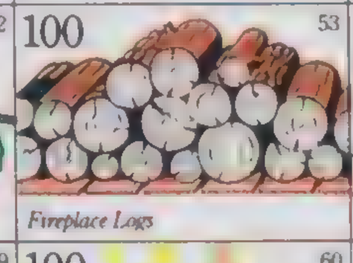

100 48
Live Lobsters

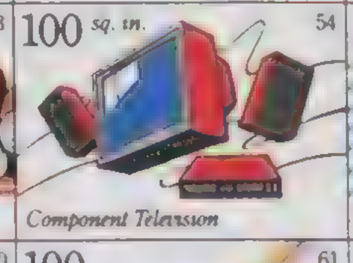

100 sq. in. 49
Stained Glass

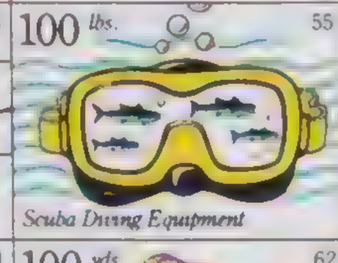

100 50
Tennis Balls & Racquet

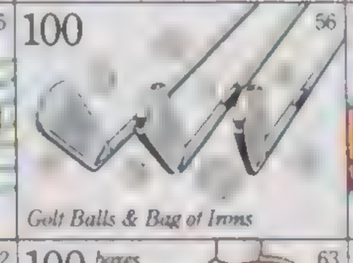
100 51
Spools Thread & Sewing Machine

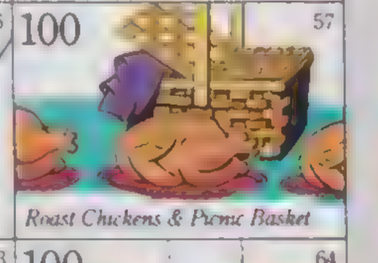

100 52
Long Stem Roses


100 53
Fireplace Logs

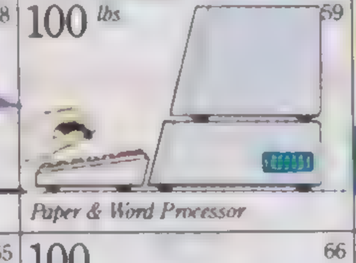

100 sq. in. 54
Component Television

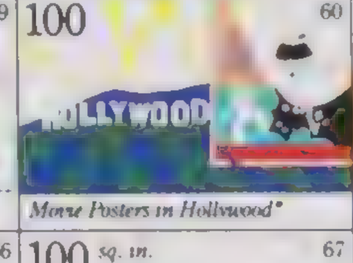

100 lbs. 55
Scuba Diving Equipment


100 56
Golf Balls & Bag of Irons

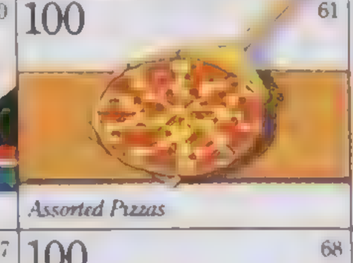

100 57
Roast Chickens & Picnic Basket

100 lbs 58
Mesquite & Barbeque


100 lbs 59
Paper & Word Processor



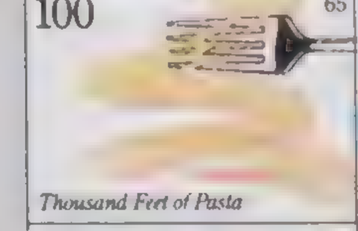
100 60
Movie Posters in Hollywood*


100 61
Assorted Pizzas

100 yds 62
Chintz

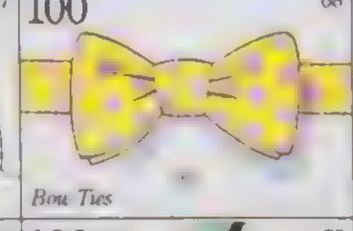
100 boxes 63
Cake Mix & Food Processor

100 64
Tap Dancing Lessons


100 65
Thousand Feet of Pasta

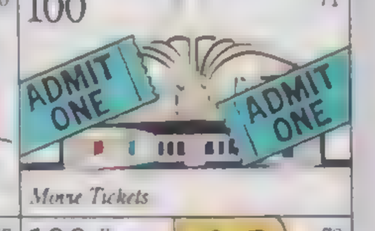
100 66
Clams & Steamer

100 sq. in. 67
Igloo in Canada*


100 68
Bow Ties

100 69
Cones & Ice Cream Maker

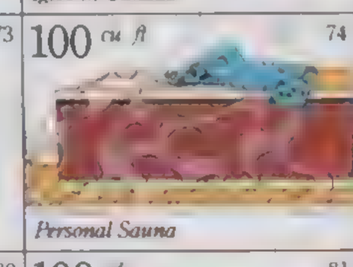
100 70
Cassettes & VCR

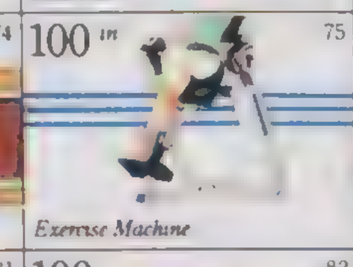


100 71
Movie Tickets

100 72
Songs on a Player Piano

100 73
Frozen Dinners & Microwave

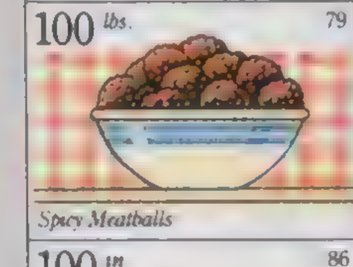

100 cu. ft. 74
Personal Sauna


100 in 75
Exercise Machine

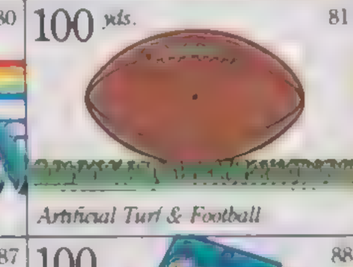
100 in 76
Encyclopedia Set

100 77
Year-Old Grandfather Clock

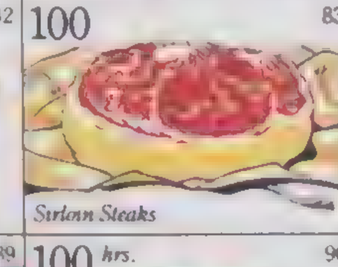
100 lbs 78
Chocolate Chip Cookies


100 lbs. 79
Spicy Meatballs

100 80
Tapes & Video Camera

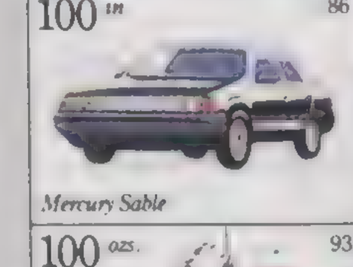

100 yds. 81
Artificial Turf & Football

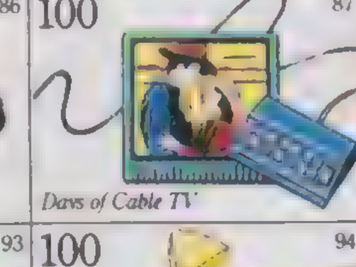
100 82
Cartons Benson & Hedges


100 83
Sirloin Steaks

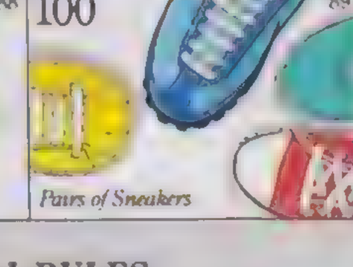
100 in. 84
Sail Board

100 ozs. 85
Cajun Spices & Cookbook


100 in 86
Mercury Sable

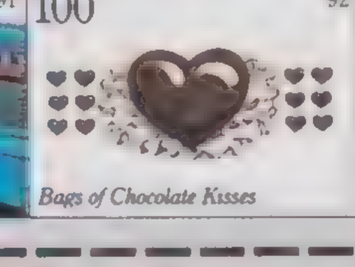

100 87
Days of Cable TV

100 88
Shares of Blue Chip Stock


100 89
Pairs of Sneakers

100 hrs. 90
Language Lessons

100 lbs 91
Remote Control Robot


100 92
Bags of Chocolate Kisses

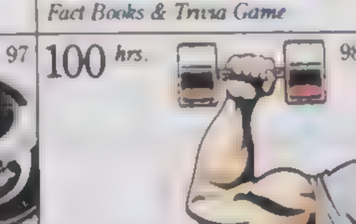
100 ozs. 93
Silver Fox Coat

100 94
Crackers & Wheel of Cheese

100 95
Gallons of House Paint

100 96
Fact Books & Trivia Game

100 ozs. 97
Caviar & Bottle of Champagne


100 hrs. 98
In a Health Spa

100 99
Jars Bubble Bath & Whirlpool

100 100
Hawaiian Shirts

*Trip for two includes travel and hotel accommodations.

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PEOPLE ARE TALKING ABOUT...

art SURREALISM'S FORGOTTEN WOMEN

The distaff side of surrealism: Leonora Carrington's "Self-Portrait," 1937-38

COLLECTION PIERRE MATISSE

No artistic movement since Romanticism has elevated the image of woman to as significant a role in the creative life of man as surrealism did; no group or movement has ever defined such a revolutionary role for her. And no other movement has had such a large number of active women participants." Yet, as Whitney Chadwick adds in her excellent, recent book, *Women Artists and the Surrealist Movement* (New York Graphic Society/Little, Brown; $38.85), none of the women associated with surrealism were involved in the launching of the movement in 1924 and their photographs are missing from formal surrealist group portraits taken as late as 1934. The histories of the women artists affiliated with surrealism have been tidily swept out of sight by their male colleagues and generations of scholars and curators. The author, a professor of art at San Francisco State University, is out to correct this "gender bias."

Many surrealists idealized the concept of "Woman," but were misogynistic when it came to actual women. Some could hardly restrain their appetite for what they called the *femme-enfant*, or woman-child, a creature who represented an incendiary blend of childlike ingenuousness and seductive sexual awareness. Such attitudes, Chadwick argues, "plagued attempts by women artists to achieve artistic maturity."

Chadwick's book sheds welcome light on more than twenty women artists, several of them celebrated in their heyday but little-known today, who played prominent roles in the artistic and social life of the surrealist group. Many of these women were wives and girl friends of the surrealists, prized for their beauty, uninhibited behavior, and imaginations rather than for their artistic goals. English painter Leonora Carrington, for instance, was Max Ernst's mistress in the late 'thirties; American painter Dorothea Tanning married him in 1946. Mexican painter Frida Kahlo, admired today for her stark, brooding self-portraits detailing her physical and psychic pains, was married to Diego Rivera. French photographer/painter Dora Maar was Picasso's mistress. American-born Kay Sage, noted for her barren, geometrized landscapes, married the French surrealist Yves Tanguy.

Not all of the women artists welcomed Chadwick's attention. Painter Léonor Fini, a specialist in erotic portraits of beautiful, commanding women with cat-like eyes, let it be known that she would have preferred to be omitted from the book, believing that its exclusive attention to women artists unnecessarily perpetuates their "exile." Meret Oppenheim, the Swiss painter and sculptor who died last year at age seventy-two, never having made another piece of art as provocative and famous as her 1936 fur-lined teacup, saucer, and spoon (now owned by New York City's Museum of Modern Art), declined to have any of her work reproduced in the book.

Chadwick's women artists are a wondrously flamboyant lot. Fini, for instance, who was born in Buenos Aires and raised in Trieste, arrived in Paris in 1936 and became "a legend almost overnight." When a male surrealist sought her out after seeing a painting of hers in a Paris gallery, she arranged a rendezvous in a local café, then made her appearance sacrilegiously dressed in a cardinal's scarlet robes. And to a party for which the guests were instructed to appear nude from chest to thigh only, she wore knee-length white leatherette boots and a cape of white feathers.

And how does one begin to characterize Carrington—the beautiful, vivacious, uninhibited maker of ethereal images of magical birds and animals? Repeatedly expelled from convent schools, she found her rebellious match in Max Ernst, with whom she soon was sharing a house in St. Martin d'Ardèche in France. During the Occupation in 1940, Ernst was temporarily interned. Carrington, terrified and confused, sold the house for a bottle of brandy and fled to Spain.

"Surrealism," Chadwick writes, "legitimized an art in which personal reality dominates, one in which the images of the dream and the unconscious are at least as valid, if not more so, as those derived from 'reality.' " But surrealist theory failed to meet the needs of women artists. They were, Chadwick says, "already conditioned to accept the validity of the interior and personal sources of surrealist imagery; they did not need manifestos or collective games to legitimize their search, and they often regarded the antics of their male colleagues with a bemused air." —DAVID BOURDON

ON THE WATERCOLOR FRONT

Winslow Homer Watercolors; National Gallery of Art, Washington, DC; through May 11

His watercolors "contain the essence of his genius," maintain Winslow Homer's champions, who believe that he carried the medium to its ultimate state of clarity, chromatic brilliance, and spontaneity. It's not a claim, however, that most museum-goers can easily verify, because Homer's works in this medium—like all watercolors—are fragile, potentially perishable in strong light, and therefore seldom displayed. This exhibition, commemorating the 150th anniversary of the artist's birth, is the first major survey devoted exclusively to Homer's watercolors. The scenes range from idyllic views of serene youngsters, reading or idling in flowered fields in rural Gloucester, Massachusetts, to images of outdoorsmen canoeing on dappled lakes in the Adirondacks.

After settling down to a spartan, solitary existence in Prout's Neck, Maine, in 1884, Homer embarked on his most forceful period, painting eloquent images of rugged sailors foundering like flotsam amid violent seas, or the ceaseless collisions of the pounding waves and rocky shore. To escape the harsh Maine winters, Homer sometimes headed south—to Cuba, Nassau, Bermuda, or Florida—where he vividly conveyed the brilliant light and tropical atmosphere, demonstrating his incontestable and exhilarating mastery of the watercolor medium.

The show travels to the Amon Carter Museum in Fort Worth, and to the Yale University Art Gallery. —D.B.

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theater THE RETURN OF THE NATIVE

Loretta Devine is a "Big Deal" in Bob Fosse's latest musical

Almost-weightless hands dangling from sharply cocked wrists, a furiously pecking chin, a loosely hinged, thrusting pelvis—these are Bob Fosse's signature movements that blasted musicals out of the Eisenhower Era. Now comes *Big Deal*, his first Broadway production since his 1978 Tony award-winning *Dancin'*. Fosse is almost as well known for his excesses—the violently bared breasts and embarrassing confessional tone of his 1979 film *All That Jazz*—as for his bread-and-butter contributions to the general dance vocabulary; his tightly wound barrages of sensuality have become public domain. Just take a look at the studied gyrations of the contestants on TV's *Dance Fever*, or the frenzied hip-pops and shoulder-rolls of *Flashdance*.

Based on the 1958 film *Big Deal on Madonna Street*, Fosse's *Big Deal* animates the pathetic attempts of a Chicago mob to pull off the Great Depression's ultimate bank heist. Powerfully cast with Cleavant Derricks, Loretta Devine, and Alan Weeks—prodigious talents drawn from such heavyweight shows as *Dreamgirls* and *The Tap Dance Kid*—*Big Deal* features American staples like "Happy Days Are Here Again" and "I'm Sittin' on Top of the World." Utterly wholesome tunes, but who knows what permutations they will turn under Fosse's sardonic touch?

This month, Fosse gets to exercise his ingenuity in two directions. Just a few blocks south of *Big Deal*, he has been busy rechoreographing and redirecting Neil Simon's *Sweet Charity*, a bittersweet musical inspired by Fellini's *Nights of Cabiria*. Twenty years ago, Gwen Verdon sang and danced her way through the bluesy score by Cy Coleman and Dorothy Fields (a stand-out song is the slyly provocative "Big Spender"). Verdon, Fosse's ex-wife, is his assistant on the current production. This time around, Debbie Allen (*Fame*'s stern but putty-hearted dance teacher and choreographer) stars as Charity Hope Valentine, the not-so-sweet dance-hall hostess searching for real love. *Sweet Charity* marks the first big lead for this vibrant actress who, since her award-winning performance in the 1979 revival of *West Side Story*, has been hovering near stardom. —LISE FRIEDMAN

KEN PROBST

SOCIAL SECURITY: THE HUMANE COMEDY

Andrew Bergman's first play, *Social Security*, directed by Mike Nichols, and starring Marlo Thomas and Ron Silver, is a very funny comedy dedicated to the proposition that *quenelle* is just a fancy word for *gefilte* fish; that Marc Chagall really *was* the Fiddler on the Roof; that no one is dead until you see his toes curl; and that no one, absolutely no one, is so sophisticated he can't be rendered speechless by the behavior of people previously written off as utterly predictable.

This is a comedy of manners, dealing with what's not meant to exist in contemporary urban America, namely class, a thing that hasn't been so tolerantly or blithely admitted to in comedy since the days of Kaufman and Hart's *You Can't Take It With You* and *The Man Who Came to Dinner*—plays written in the 'thirties, when no one could be made uneasy by the assumption that some people were more upper than others, or at least thought they were.

These days, instead of class we have "style" or the lack of it, and *Social Security* treats its existence with all the unseriousness it deserves. The sociologically "A" couple, Barbara and David (played by Marlo Thomas and Ron Silver), both East Side art dealers, wearers of Armani, drinkers of San Pellegrino, are sister and brother-in-law of the "B" couple, Trudy and Martin (played by Joanna Gleason and Kenneth Welsh), wearers of glen plaid, drinkers of ginger ale. Sexual mores, of course, are a prime indicator of style, and the plot of this comedy relies on differing assumptions of permissible behavior in teenage daughters and octogenarians. Naturally when it is first revealed that Trudy and Martin's sheltered eighteen-year-old daughter has spent her first term in college as the third leg of a bisexual triangle, and her supposedly senile grandmother has thrown away her walker to take up with "the world's greatest artist," it is the sophisticated "A" couple that comes unstuck.

The novelty of the play (Bergman's film credits include *Blazing Saddles*, and *Fletch*) is that none of its distinctions is drawn in the spirit of satire. There is nothing ferocious or edgy about these smoothies, and the innocence of all parties, even the (offstage) sex kitten, is the given. It is sharp but sympathetic comedy, as though the softest of Philip Roth's domestic ghetto exchanges were taking place in the milieu of a William Hamilton cartoon, a world where the figures are not only familiar but utterly self-accepting.

Mike Nichols has cast skilled character actors, and directed them to play their roles gently. Instead of the normal rat-a-tat delivery of one-liners, we have here an acrobatic and preposterous morality tale, a comedy that relies on caricature only to explode our treatment of others as caricature—our tendency to insist on predicting the behavior of everyone else while reserving the possibilities of surprise for our own lives only. *Social Security* is theater that wins by charm and upheaval, and by the time it begins to slide into the sentimentality inherent in its position, we've long been willing to overlook its failings, caught up perhaps in its own rather Hart/Kaufmanesque spirit of tolerance. —JANET HOBHOUSE

"Social Security"'s Ron Silver

BARBARA WALZ/OUTLINE

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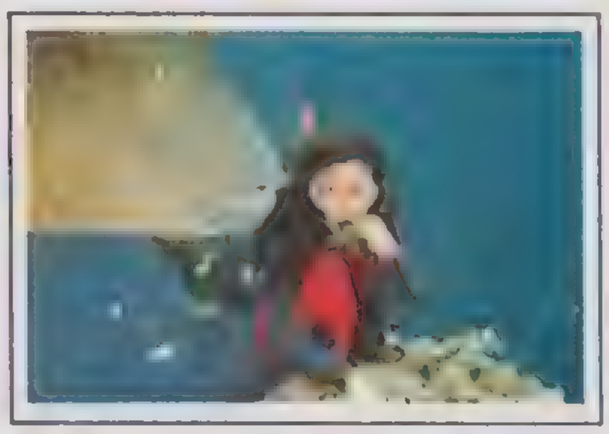

Confrontation with a Humphead Wrasse in the Red Sea.

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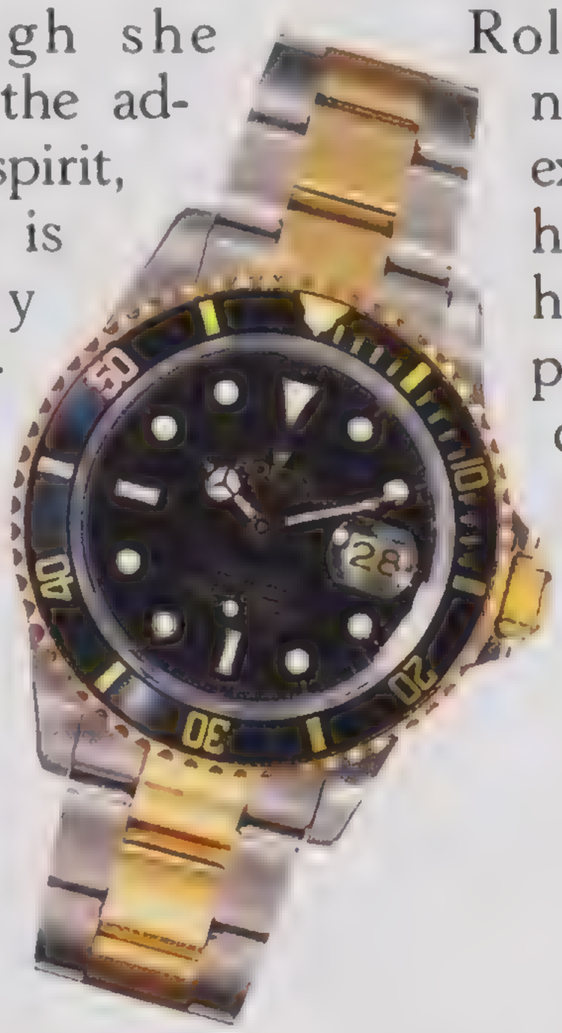

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OBSESSION

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THE JOFFREY'S RELUCTANT STAR

When she was told that *Vogue* wanted to feature her in its pages, Leslie Carothers' response was, "Why?" New York City is full of good dancers, any one of whom, she feels, deserves the attention as much as she does. Carothers is apparently not in the habit of thinking like a star. Since 1980, she has been a member of the Joffrey Ballet, an egalitarian company that keeps its members busy dancing and does nothing to promote them, one over the other, as celebrities.

Even so, over the past two years, Carothers has emerged as the first among equals—a clear favorite with Joffrey audiences and a delight to watch. During the company's New York season at Lincoln Center, April 1-20, she can be seen in several ballets, as well as in new works by Laura Dean and James Kudelka.

Long-limbed, tall-seeming, blond, and strong, Carothers governs the stage—the music, the ballet at hand. In William Forsythe's *Love Songs*, a ballet that chronicles incidents of tenderness and brutality between couples, to songs sung by Aretha Franklin and Dionne Warwick, she obsessively hurtles herself at her partner again and again, only to get sent reeling backward in weary turns on point, off balance. Her dancing is lyrical, controlled, and engrossing—every move, every pause seems instinctively right. Her whole body is engaged, all the time.

Born and raised in California, Carothers moved to New York at sixteen and entered the Joffrey School. Now twenty-four, she recalls how her dancing came together. "The catalyst was a bad foot injury that put me out of commission for six months." She used the time to think. "When you're a dancer, your whole life is handed to you on a piece of paper: you will be dancing this and this ballet, doing the steps that this person has given you. Our schedule is so tight that we never really have a chance to ask ourselves, 'Is this what I really wanted? Am I happy doing this?' Dancing is so much work that it's easy to get jaded and forget why you're doing it." While she was injured, Carothers came to realize just how much she really does want to dance. And now, "I appreciate it every day, every performance—I think to myself, 'I get to go out there and try it again.' "—HOLLY BRUBACH

HERBERT MIGDOLL

THE GODMOTHER OF MODERNISM

In 1922, three years after Vaslav Nijinsky's madness had taken seed, Russian impresario Serge Diaghilev decided to mount the great dancer's modernist ballet *L'Aprés-Midi d'un Faune* for his Ballets Russes. Frustrated by attempts to recast Nijinsky's role of the faun on another male dancer, Diaghilev turned to the dancer on whom Nijinsky had originally constructed his part—his sister, Bronislava Nijinska. "She was even built like him," says Nijinska's daughter, Irina, a former dancer herself, now age seventy-two and living in California. "Her legs were shaped exactly as his. She had his high, high elevation and uncanny ability to melt into any character. And she was strong—like a horse. He was her inspiration and she shared in his strengths."

La Nijinska—A Dancer's Legacy at New York City's Cooper-Hewitt Museum (through July 13, traveling to San Francisco and Houston) not only confirms Bronislava as the first woman choreographer of status, but establishes her as a pioneer in modern art.

Along with Nijinsky, Pavlova, Fokine, and other artists of czarist St. Petersburg's Maryinsky Theatre, Nijinska was led into the Parisian avant-garde by Diaghilev, its messianic ringmaster. It was in this radical arena, working both as a dancer and choreographer, that she encountered and collaborated with such visionaries as Bakst, Braque, Poulenc, and Stravinsky.

With her 1923 *Les Noces*—Bronislava's first major work as sole choreographer for Ballets Russes—she produced a ballet that was almost modern in its total reapportioning of traditional stage space. The corps assumes primary importance, dramatically swelling and compressing as it performs geometric patterns against Stravinsky's prophetic score.

Now, with *Les Noces* enjoying revival, the Cooper-Hewitt exhibition offers an intimate perspective on Nijinska's intense and fertile artistic life. Each step in the creative struggle is illustrated: movement notations; samples of set designs, costumes, and musical scores by her esteemed colleagues; photographs of completed dances. Many of the works shown come from Nijinska's private collection and are on view for the first time. The accompanying catalogue illuminates a career that spanned five decades, many continents, and the creation of seventy ballets. "The audience for *Les Noces* in Paris applauded only politely," Irina recalls with amusement. "A woman sitting behind me said, 'So charming, it will be three or four years before we'll be able to understand it.' "

—LISE FRIEDMAN

Collection of Irina Nijinska

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MALCOLM McLAREN: POP'S SMOKING PISTOL

"He thinks," says Lauren Hutton, "like a wild schoolboy terror, a mid-Victorian granny, a thinking woman's Rambo"

His girl friend Lauren Hutton calls him "an Englishman who doesn't know his place—an historically dangerous creature." Malcolm McLaren is not only responsible for the way we think about pop culture in the 'eighties, he has also been one of its greatest chameleons. His master-mixing of musical, art, and fashion styles culminated in the *Fans* album of 1984 in which Puccini's *Madama Butterfly* was set to hip-hop dance music, and later produced as a single and a video clip. *Fans* is now targeted for both the Hollywood screen and Off-Broadway stage.

However, Malcolm McLaren's biggest idea is himself, and the idea is almost mythic. Alex (*Repo Man*) Cox's new film, *Sid and Nancy*, tells the story of the punk band that McLaren invented, the Sex Pistols, and the tabloid death of one of its protagonists, Sid Vicious. In the film, McLaren (played by David Hayman) emerges as a Machiavellian careerist—the brains behind punk, but also one of the few figures to make a lie of the punk slogan, "No Future."

McLaren was born Malcolm Edwards into the British middle class in an undisclosed year, circa 1946. He was a perennial art-school dropout with an artist's view of history. "The same as every art or cultural movement," he explains, "punk was like a heap of rubbish waiting to be set alight. It only takes one person to throw the match." And according to McLaren, that person was McLaren.

In 1985, Hollywood felt the McLaren touch when he landed an in-house movie-producer's contract that was unheard of in Los Angeles. He says he sauntered into the CBS studios one sunny day last February. "The place was deserted. Everybody had just been sacked. They were looking for something new, so I sold them my ideas." He brags about his movie schemes—*Fashion Beast* (with Rupert Everett, based on *Beauty and the Beast* and peopled with style police and East Village fashion victims), *The Godfather of Rock and Roll*, and films detailing the surf subculture of Los Angeles and the art subculture of Manhattan. But a year later, CBS Films is deserted, and McLaren is out. Two days and two handshakes further, he claims it's all back on—with Warner Brothers and Steven Spielberg. That's entertainment.

Modestly, McLaren relates his ideas to Picasso's or the Surrealists' and quotes situationist political thinkers like Guy Debord. "They're putting on an exhibition of my work—a *retrospective*," he exclaims to an incredulous literary agent at one dinner, "at the New Museum in New York City. *Everything* I've done. The bands—The New York Dolls, The Sex Pistols, Bow Wow Wow—my own records, the covers, the clothes, the shop fronts and interiors, the films and video clips, the paintings. . . It will be a history of London street culture. Yes, man, in a fucking *museum*."

Malcolm McLaren is not just cunning. He's an "intellectual" whose good manners disguise a serious irreverence for social mores, whose humor and charm conceal his egoism, and whose inability to be shocked is born from having already read and thought—and in McLaren's case, possibly committed—the worst. Referring to his descent from an ancient Portuguese-Jewish family, and childhood in a Hasidic neighborhood near London's eclectic Hackney, Lauren Hutton says, "His eccentric rearing enables him to think like a thirteen-year-old wild schoolboy terror, a mid-Victorian granny, Venus rising from the half shell, and a thinking woman's Rambo."

McLaren may appear to be rude to the establishment (during the Queen's Jubilee in 1977, for example, the police hauled him and the Sex Pistols from a barge on the Thames for loudly interrupting the ceremonies while launching their new single, "God Save the Queen"), but he is really best at peppering up social rites that we take for granted. Peter Cresswell, one of his art instructors in London, remembers McLaren's gift. "He could coax two friends into a raging argument and then withdraw. He'd stand back and laugh at the chaos he'd created."

Throughout the 'seventies, the most famous punk clothes were tailored in and shown off at the Kings Road store McLaren shared with Vivienne Westwood, his ex-girl friend and mother of their son, now sixteen. The store was called Sex, and dealt, according to McLaren, "with the demystification of brown-paper-bag sex products." It was then that McLaren conjured up the idea of the Sex Pistols because, he remembers, the kids wanted a band that looked like them. The idea was his; though, early this year, he lost a spectacular court case against the remaining Sex Pistols and Sid Vicious' mother for the royalties of the records and film.

The Sex Pistols were followed by Bow Wow Wow, led by fifteen-year-old Annabella whom McLaren "discovered" in a dry-cleaning shop, and whom he dressed in the plaid bondage suits and Apache-pirate outfits that ushered in the 'eighties. McLaren was the band's lyricist and manager until he disposed of them and took the unprecedented step of putting himself up front as singer, songwriter, producer, and product on his acclaimed *Duck Rock* album of 1982. This mix of his own melodies and lyrics with primitive music recorded on a portable cassette player during a world tour was both novel and perfectly timed, and proof of what many forget when discussing McLaren. He's brilliant.

Unlike the artists who think they're pop stars, McLaren is a pop star who thinks he's an artist. Certainly Hollywood would be mistaken to think of him as a mere style-maker, but in New York the question they'll be asking at the museum retrospective is, "Yes, but is it art?"

—PAUL TAYLOR

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tv THE WAY IT WAS. THE WAY IT SHOULD BE

The Cronkite chronicles: reporting on the A-bomb tests in Yucca Flats, 1953

Walter Cronkite: he read the news, he made the news, now he speaks his mind

Nearly two thousand days have elapsed since Walter Cronkite last signed off *The CBS Evening News*, "And that's the way it is . . .", yet a recent Gallup poll shows that he is still the most believed person in media. In fact, according to the polls, more adults—92 percent—believe what Walter Cronkite tells them than children do in Santa Claus—87 percent. Ever since he began broadcasting for CBS in Washington in 1950, Cronkite, now sixty-nine, has not only been the ultimate witness to history, he has also helped shape our perception of that history by virtue of his role in directing the course of television news. Today, almost 64 percent of Americans say that TV is their primary source of news.

Last December, Cronkite held forth on his extraordinary career in a four-day series of seminars at the Museum of Broadcasting in New York City, complete with videos that in effect comprised "Walter's Greatest Hits." He recounted his willingness to lose his job in order to tell the American people after the Tet offensive in 1968 that we were not winning the war in Vietnam, and spoke candidly about the great pressure—and interference—brought to bear on CBS by the Nixon administration after the first major report on Watergate. As Cronkite's celebrity mounted over the years, so did his ability to snare world leaders for interviews, so that by the end of his career Cronkite was engaging in diplomacy. In two separate interviews in 1977, it was he who more or less engineered former Egyptian Prime Minister Anwar Sadat's historic visit to meet Israeli chief Menachem Begin in Jerusalem.

In no small measure, Walter Cronkite's success and the esteem in which he is held have helped glamorize television news and invest it with the kind of disturbing power it has today. Even in his retirement, reporters in the small, dark museum auditorium strayed from the subject at hand to seek his views on the recent summit and unilateral disarmament. In responding to John Lofton, an arch-conservative columnist of the Washington *Times* (owned by the Reverend Moon's Unification Church), Cronkite proved he was anything but detached. The columnist's questions on unilateral disarmament so infuriated Cronkite that he momentarily lost his cool and told Lofton to "Shut up!" (Cronkite later apologized.)

Nor was the rest of Cronkite's performance without flaws. I waited in vain for a moment when Cronkite might mention the presence of women in TV news. Except for an anecdote that mentioned a female producer, he never did. After the last day's session, I asked him why less than 15 percent of network correspondents were women and did he feel any responsibility for this? "No, I feel no responsibility whatsoever," Cronkite answered, although he had gone on at great length as to how he had helped to shape, as well as present, *The CBS Evening News*. "Although stereo may have corrected it a little," he continued, "TV's sound system works better in the lower ranges of voice than in the higher ranges, and it has generally been agreed upon that women's voices are harder to understand than men's." It was an answer that perfectly mirrored the prevailing attitude of the men who have always been in charge of TV—even today.

It was obvious, however, that Cronkite had what he considered more urgent issues on his mind. In fact, by the end of the fourth day, he was sounding like one of his favorite presidents, Eisenhower, whose last great speech warned of the threat posed by the "military industrial complex," a threat brought home today by every story chronicling the "waste, fraud, and abuse" rampant among Pentagon contractors.

Cronkite is also alarmed at the trivialization and "featurization" of network news and the lack of preparation of those who bring it to us. "I'm very disturbed about communications schools in this country that seem to be concentrating more on trade education," Cronkite said. "In many of these schools, they're taking Trench Coat I and II and Makeup I and II. I'm afraid we're getting out of these schools a generation of people who, if it were not for the glamour of broadcasting, would be in drama school. They are not gut journalists."

Gut journalism is what Cronkite's early career was about. He began as a wire-service reporter and European editor for United Press in London. At his first anchor job in Washington, he studied the wires all day and at six o'clock delivered his fifteen-minute newscast ad lib. He has never believed that a public that relies mostly on television news can be informed. "In the beginning, I wanted to end every broadcast saying, 'For further details, see your local newspaper.' You can imagine the reaction of CBS to that."

Today, television networks, for lack of staff in the field, still do only limited original reporting and still rely heavily on the wire services and the front pages of the major newspapers to frame their agenda. The difference is the dramatic electronic advances such as satellites which have made it possible for many more news-gathering operations to exist. This, coupled with the amount of money news now generates, makes competition among the three networks even more fierce. Hence, the saturation coverage of big stories like the TWA hostage crisis. Moreover, as the number of local stations acquiring their own satellites increases, the networks' control of news is also threatened. To ward off the intruders, Cronkite thinks the networks' only hope is to distinguish themselves with hard, in-depth news pieces.

"We are not covering the world today at all," Cronkite admonishes. "I object strenuously to what my colleagues at CBS and the other networks have been doing—trivializing the evening news. There are more feature stories in those twenty-three minutes than I think are justifiable."

Cronkite's dream has always been an hour-long nightly news broadcast, but as more local stations get more electronic toys to play with, the possibility they'll cede another half hour of news to the network is remote indeed. The upshot, he says, is that the public will continue to be shortchanged. "We do not have the time to get in the parenthetical phrase, the extra sentence that would give people a clearer understanding of what happened." The need to stop "compressing five pounds of news into a three-pound package," says Cronkite, is obvious: the trend of the majority of the public not to supplement its viewing with reading is starving the body politic. "We'll have a public not bright enough, not informed enough to participate in the democratic process." And no one like Walter Cronkite to believe in.

—MAUREEN ORTH

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PEOPLE ARE TALKING ABOUT...

tv PILLOW TALK

Thinking heads Charlie Rose and Ponchitta Pierce: under cover of night, TV gets smart

CBS's *Nightwatch* is a loose and roomy show. News headlines and sports scores are flashed on the screen intermittently, just as on a properly packaged daytime news show. But in between, *Nightwatch* stretches and shrugs and makes itself comfortable. Charlie Rose, the tall, square-jawed anchor, interviews everyone from the President's conservative baby-sitter, Patrick Buchanan, to Rosario Murillo, the wife of the Nicaraguan president, to the fluffy-grey-locked Fred the Furrier. On one night, there was an interview with a distraught congresswoman indicted for bribery; a long, technical discussion with a scientist about Uranus; the rebroadcast of one segment of *The Vanishing Family: Crisis in Black America*, a superb TV documentary by Bill Moyers; a panel discussion led by Moyers; a senator discussing MIAs; and an interview with Samuel Z. Arkoff, the producer of *I Was a Teenage Werewolf*.

I taped *Nightwatch*, which isn't a very good idea if you want to call in and talk to Rose and his guests, as you sometimes are invited to do. But I don't want to talk to anyone at 4:00 A.M., so I set the VCR. Nightwatch in the daylight was a miracle, like seeing the other side of the moon. Rose is often overemphatic, almost giddy, lunging at his guests, clearly on the verge of interrupting them. But the point is, he doesn't interrupt them. Not too much anyway. He raises his finger, opens his mouth, but he lets them talk. Rose himself is as jumpy as Mr. Coffee Nerves, and perhaps this perversely reassures his guests, because they seem to relax and open up to him. But maybe it's just that they're given so much more time to say what they've got to say. Only late at night, when all the normal world is safely asleep, does television feel secure in inviting people like Rose's gallery of cranky lobbyists, pedantic professors, and irritable politicians to air their views. It is a great luxury to hear on television intelligent people talk at length about complicated issues, a luxury that was once the province of the nightwatchman and the graduate student. But through the wonders of modern science, you can now see folks you haven't seen on fifty other news-talk shows, you can hear them finish their sentences; you can switch them on right over the five o'clock news.

Do not, however, run your *Nightwatch* tape when Ponchitta is on. Ponchitta Pierce is NBC's amazing host for *Today in New York* at 6:00 A.M. At first glance, Pierce seems like one of the chipper newscasteresses, all toothy smiles and reassuring bobs of the head. But forget it. The woman is sharp and funny and she's a great interviewer. One show featured Harry Lipsig, a tough old bird who is probably one of the country's foremost negligence lawyers. Lipsig could make a jury weep over a scraped knee. Pierce listened to his melodious rhetoric, but she also kept after him, bugging him about ceilings on settlements, until Lipsig interrupted his own flowery speech to say, "*You* are the most *thorough inquisitor* I've come across of a-a-a-ll the many stations I've been on...." Ponchitta Pierce is pleasant and incisive. The show moves along, zip, zip, zip, but it's never jumpy, and she is skeptical without turning skepticism into a religion the way the guys on *60 Minutes* do, or a titillating quest for gossip the way Barbara Walters does. When Lipsig told her she was thorough, she laughed and replied, "I gotta tell you, we also have a great staff." I guess so, but how many times have you heard an anchor credit the research staff? Ponchitta Pierce is modest and classy, a white-gloved killer interviewer. If she can't wake you up in the morning, you've probably been staying up later than you should be, watching Charlie Rose. —CATHLEEN SCHINE

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horoscope

BY ROCKIE GARDINER

April's Astrological Weather A great month! Love blooms as Venus and Mars—women and men—become friends again during the first week. Leo and Libra are positively joyous; Aries and Taurus, content at last. Talented Pisces finds success comes easily. Solitary Capricorn appears in unexpected social circles with a new confidence. Aquarius and Scorpio show their tender feelings. Gemini and Virgo need to take time to relax —Mercury, their ruling planet, is under considerable stress.

ARIES March 21–April 19 During the next six months, Mars, your enthusiastic ruler, will be "exalted" in Capricorn, the sign in which your abundant energy is best channeled. A remarkably productive period lies just ahead—if you can adopt a more conservative stance in your work. For now, Venus promises a romantic weekend on the 5th, while Neptune's meeting with Mars keeps your aspirations at an all-time high. You finally will have the persistence to complete a purely personal project at the Aries new moon on the 9th.

TAURUS April 20–May 20 While your affectionate Venus ruler is at home in your sign from the 2nd to the 26th, you'll feel perfectly comfortable in all social situations—even those including your in-laws. The weekend of the 5th, romance becomes much more compelling when the planet of love attracts responses from both physical Mars and ethereal Neptune. But since Venus and Pluto are at odds on the 7th, jealousy could rear its destructive head. Mid-month, the advice of wealthy friends could prove to be profitable.

GEMINI May 21–June 21 Your Mercury ruler applies pressure all month long and counteracts efforts made by both you and a friend to smooth out the rough spots in your romantic relationship. A rebellious attitude that develops around the 9th grows even stronger after the 15th when Mercury moves into headstrong Aries. Neptune's vagaries cloud your thoughts about a partnership on the 21st; concentrate instead on your own work during the last week when you'll be thinking clearly and behaving responsibly again.

CANCER June 22–July 22 Two eclipses this month sharpen your awareness of changes occurring in the workplace. While the Aries new moon on the 9th brings a short-term career goal closer to realization, the overly imaginative Mars-Neptune conjunction that week puts you on a different wavelength than your co-workers, and perhaps even your spouse. After the eclipse of the full moon on the 24th, your perspective clears as the down-to-earth Taurus sun helps shed light on your escapist Neptunian tendencies.

LEO July 23–August 22 A sudden attachment to a foreigner and his culture may find you spending this April in Paris, as both the sun and Venus emphasize romance, risk, and your readiness to travel abroad. From the 5th through the 13th, an unexpected opportunity to display your artistic talents and your uncanny understanding of future trends inspires an extraordinarily creative period. Don't let a sibling's resentment at the end of the month spoil your sense of accomplishment. The latest rift between you won't heal until summer.

VIRGO August 23–September 22 Sudden Uranian anxieties about your home or a parent on the 8th will be resolved on the 12th by the supportive action of the sun. Confusion over a romance or a child's unusual behavior that arises as your Mercury ruler contacts Neptune on the 21st will be cleared away when the truth is revealed on the 25th. Stable Saturn sees you through writing assignments, sales calls, and short trips; but because tension is high this month, try to be more patient than usual. Be careful of what you say and how you say it.

LIBRA September 23–October 22 The weekend of the 5th, your Venus ruler attracts both the bold passion of Mars and the spiritual force of Neptune. Look for Cupid's arrow to strike at a concert, poetry reading, or art museum. Keep your feelings to yourself when Venus opposes Pluto, until the 12th when Jupiter's honesty helps you show the world your happiness. Make the most of this marvelous month—while the sun is in Aries, your opposite sign, business and marriage partnerships thrive. *(Continued on page 112)*

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HOROSCOPE

(Continued from page 108)

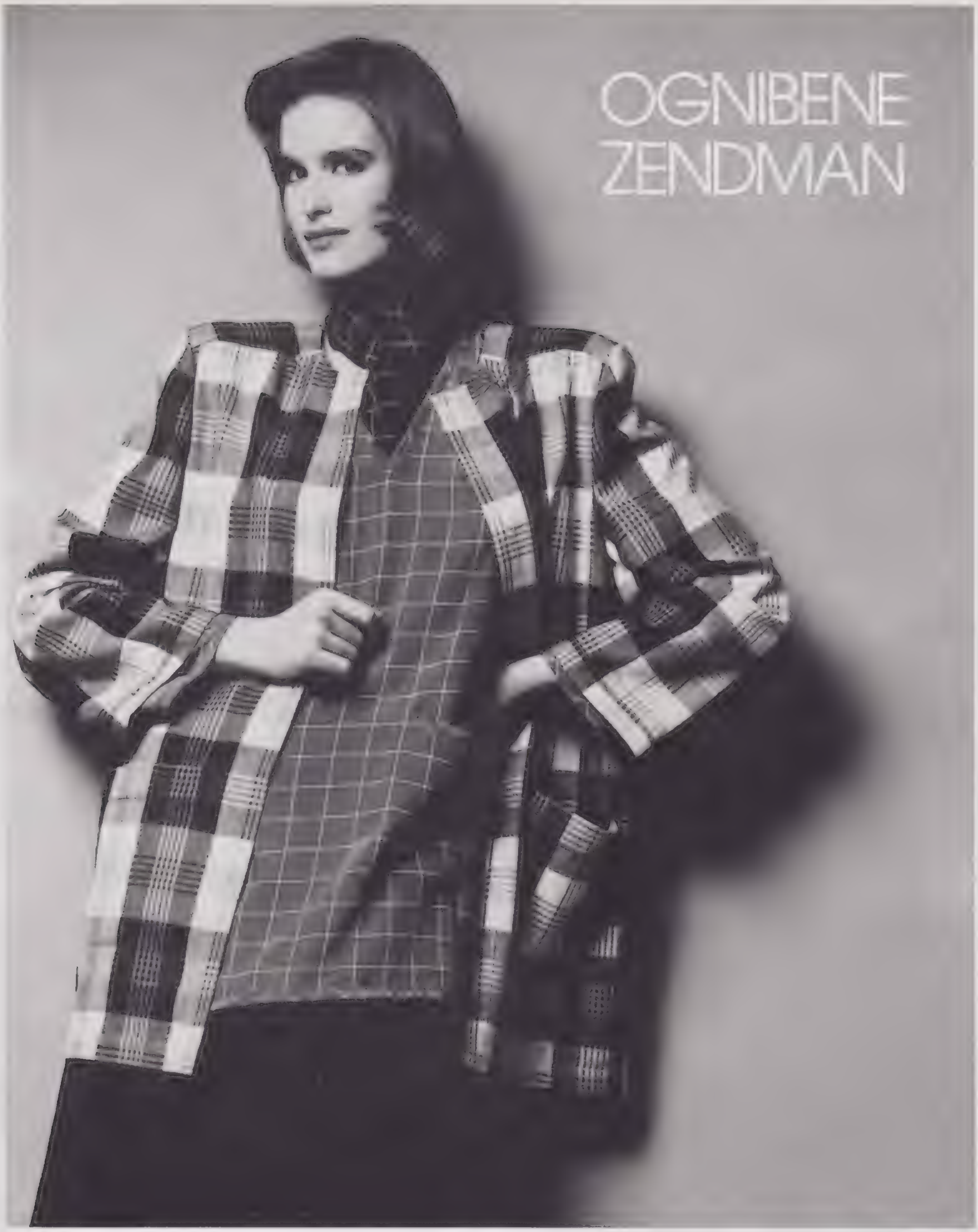
SCORPIO October 23–November 21 During the first week, Venus softens your attitude towards co-workers, removing resentments that have blocked the flow of money-making ideas. Your intuition will be strongest from the 9th through the 12th—heed the impulses of Mars and Pluto, the co-rulers of your sign, with confidence. However, you should rely on hard facts during the eclipse of the Scorpio full moon on the 24th, as you will be overly impressionable for the next few days. Don't make any financial commitments or assume greater responsibilities at work until this month is over.

SAGITTARIUS November 22–December 21 Saturn's limitations at the beginning of the month greatly frustrate those born between December 1st–5th. While your energy is at an all-time low, don't overexert yourself, or let your family demand too much of your time. Sagittarians born between December 12th–16th, who have experimental Uranus close to their natal sun, eagerly undertake a romantic risk when the Aries sun favors Uranian changes on the 12th. Everyone benefits when the Taurus sun clarifies an ambiguous financial situation on the 25th.

CAPRICORN December 22–January 19 Finances may be a headache at the beginning of the month as expansive Jupiter urges you to spend while your Saturn ruler wants you to save. From the 5th through the 8th, the probing power of Mars in your sign encourages expression in the arts of Venus and Neptune—music, dance, and painting—while your esthetic sense is at its peak. After the 24th, parental support helps you with real-estate matters. But you will have to meet a career challenge on your own.

AQUARIUS January 20–February 18 As Mercury sets your nerves on edge around the 9th, a commercial venture may provoke worries. This problem can be solved on the 12th, when the adventurous Aries sun reaps the rare benefits provided by your Uranus ruler, the source of your farsighted intelligence. Neptune increases sympathetic feelings among friends during the last week, and assures you that the affection you have for others is reciprocated in kind. Unfortunately, this warmth does not extend to siblings, who may challenge your motives the weekend of the 26th.

PISCES February 19–March 20 As the sun and Venus, passing through your money house, favorably aspect planets in your house of professional rewards, look for sudden financial and career advancement. Artistic enterprises flourish during the exquisite Venus-Neptune trine on the 6th. Major scientific breakthroughs are encouraged on the 11th. The best moments—those that reaffirm your sometimes confused sense of self—come around the 25th when the sun trines your compassionate Neptune ruler.



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The stunning color photographs and vivid sketches assembled here capture the range and variety of Féraud's designs. Internationally known for the accessible elegance of his collections, he has created elaborate evening wear, romantic bridal gowns, and arresting daytime pieces. His skillful use of Mediterranean-inspired colors and bold patterning, coupled with classic proportions, have made him one of the most successful of the French designers working today. A showcase for an eclectic talent, this luxurious volume embodies the enchantment and excitement that is Louis Féraud.

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FITNESS NOW

Do athletics "masculinize" women? It's a common myth; but. in fact. the answer surprises. BY GLORIA AVERBUCH

One of the most controversial issues of women's sports: the idea that physical activity "masculinizes" women. But in this new age of fitness, however, psychologists now talk about the "athletic personality" as being neither masculine nor feminine but *androgynous*.

Psychologist Sandra Bem, first to test an individual's ratio of masculine/feminine personality traits, uses the word *androgynous* to describe a person with strong aspects of *both* sexes. Bem has found that those persons labeled androgynous are more versatile and display appropriate traits in a variety of situations. People who scored high either in masculinity or femininity, however, performed well only at tasks considered appropriate to their sex.

In a Penn State study of female runners, most scored high on masculinity *and* femininity scales, and appeared more self-confident than women who scored high only on the masculinity or femininity scale. In another study of women scientists and athletes, both groups scored high in androgyny, leading researchers to conclude that *the androgynous personality seems to be prevalent among women achievers in general.*

THE "NEW" FEMALE ATHLETE

Despite its obvious positive attributes, this "new" female personality invites speculation. As sports have traditionally been associated with "male" traits, the standard definition of femininity is at odds with characteristics necessary for physical achievement: assertiveness, aggression, and competition. Femininity, on the other hand, traditionally has represented cooperation, submission, and/or passivity.

But, in fact, experts point out that sports—and athletes—are neither inherently "masculine" or "feminine." And according to sports psychologist Dorothy Harris, Ph.D., director of the Research Center for Women in Sports at Pennsylvania State University, "individuals are born male or female, but they learn masculinity or femininity."

"TOMBOY" PHASE

Many women still feel the dissonance between athletic participation and what are considered feminine virtues. And every athletic girl growing up in America remembers that her sports participation was considered a "tomboy phase," to be passed through, like braces or puberty. It certainly was not meant to extend to adulthood; and, until recently, it was difficult for a female athlete to feel socially accepted.

Most men claim to enjoy, even admire the new athletic women; but still there are limits . . . muscles developed in a gym and revealed under clothes are attractive; but what about muscles that reveal power and perform? What about women who train not for body shape but for athletic prowess?

MEN: "POSITIVE" FEELINGS

A number of men espouse positive feelings towards athletic women—claiming they are attracted to them, can feel pride in their achievements, and are blinded to issues of gender during sports participation.

One male runner, who had run only among men, recalls running next to woman marathoner Joan Benoit Samuelson on her way to a world-record-breaking time in the Boston Marathon. "Here was a woman going where no woman had gone, running 5:07 minutes per mile in a marathon; and she was right with me for a good part of the race. Threatened? Not at all. I felt tremendous respect, awe. I felt honored to be near her."

So is the athletic woman the answer to the "merging" of the sexes and a new social harmony? Possibly, but not quite yet. The majority of men still say they prefer a woman who is traditionally "feminine."

Gloria Averbuch *is a competitive runner, and author of "The Woman Runner" (Cornerstone/Simon & Schuster). Her new book, "World Class" (Warner Books), co-authored with Grete Waitz, will be published in June.*

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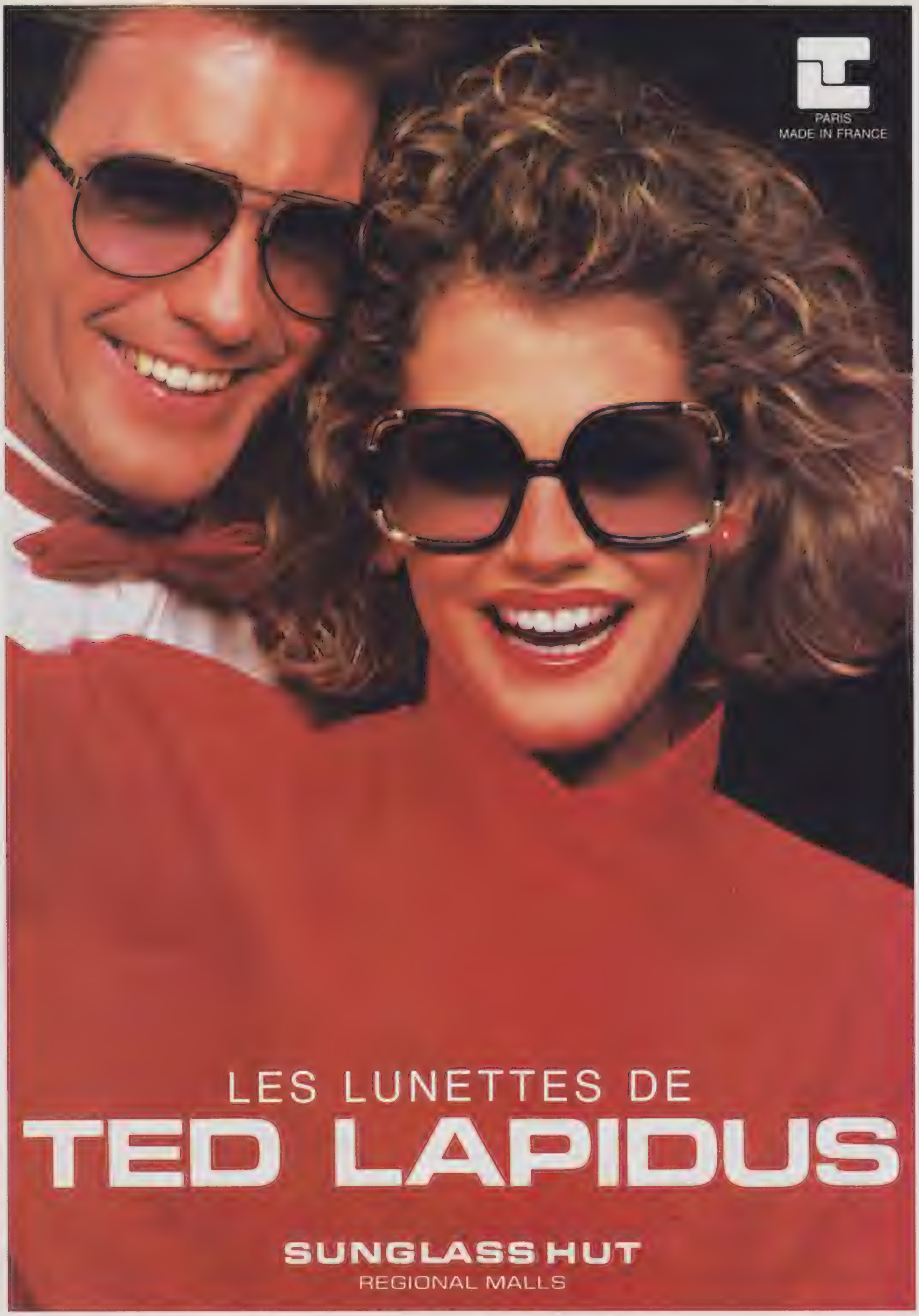

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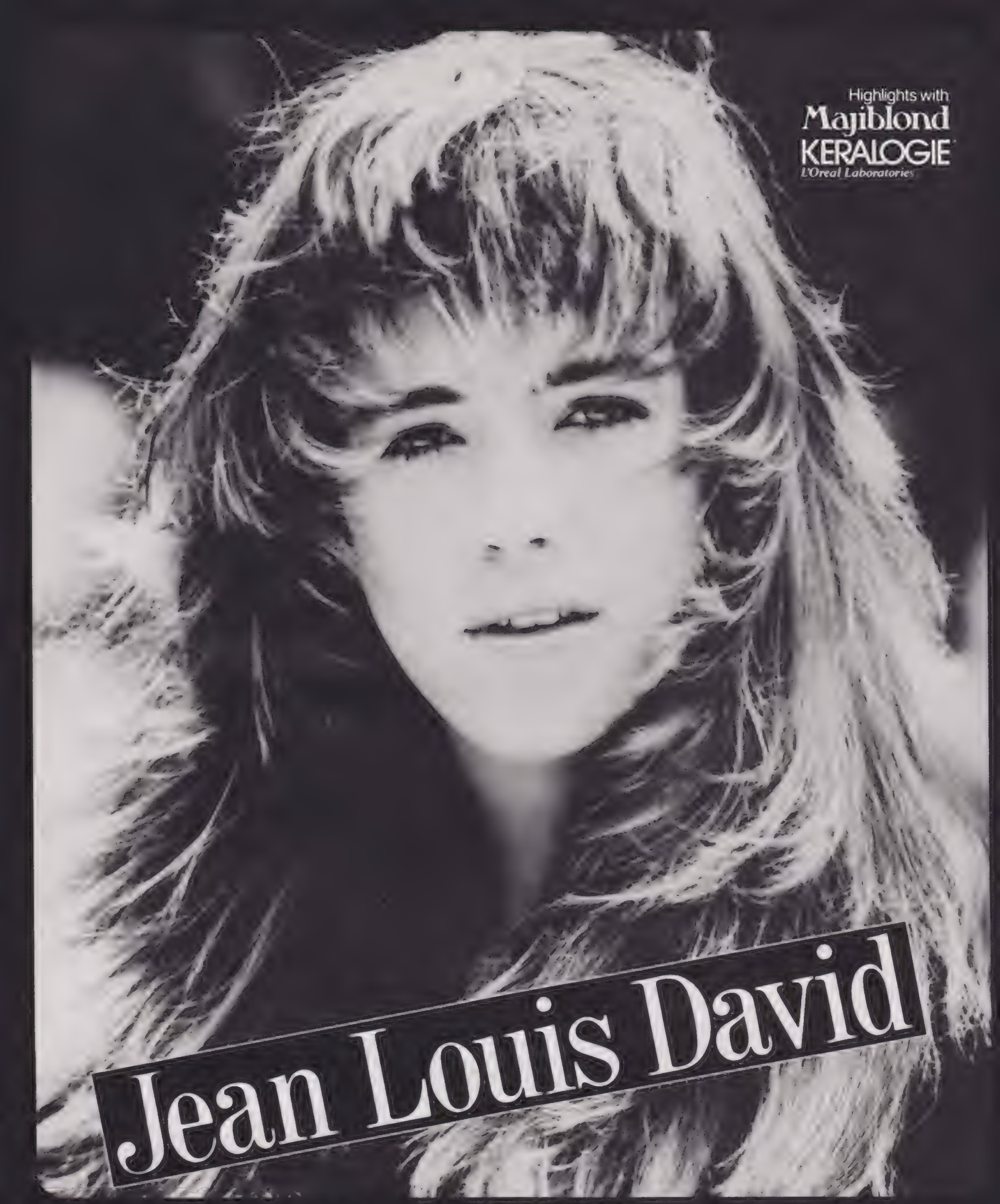

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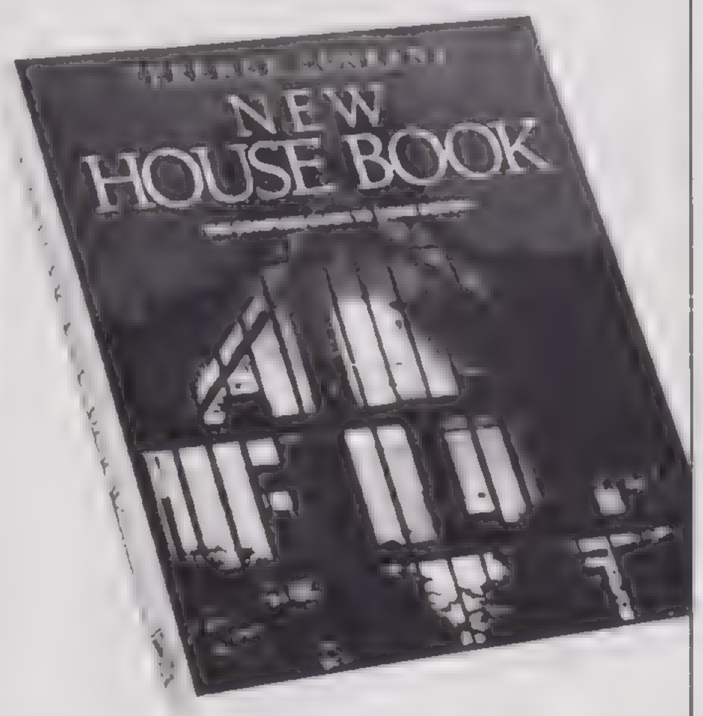

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10 BEAUTY NOW

Age vs. attitude: three women talk on image, exercise. . . makeup, skin rethink

a makeup change

Often, when a woman notices her first fine lines, she thinks in terms of hiding them. Wiser: to consider a change in makeup formula or application rather than the use of more—i.e., more obvious—cosmetics. Ideas: Skip foundation, which can "fall into," emphasize lines; and use loose powder —brushed on with a big brush, excess brushed off with a clean brush—to give skin a more finished look. Stick with matte cream-formula lipsticks rather than iridescents or gloss, as the latter tend to pool in tiny lines around the mouth. Makeup artist Kevyn Aucoin's tip for "opening up" eyes: apply smoky color to top lids only, a pale shadow or concealer to the under-eye area.

a new age

Here, women talk about a common concern today—finding the time for fitness, for self. . . .

Travel is a constant in my life," says Holly Solomon, founder of NYC's Holly Solomon Gallery. How she keeps energy and appearance from flagging: "I never go to sleep right after arriving at my destination. If it's daytime, I go for a walk; at night, I work out in my hotel room or, if I'm with my husband, we go dancing. Starting my trip in a physically active way has a carry-over effect; it gives me more energy later on.

"I try to watch my diet, but at fifty-one I've also learned that attractiveness is not a matter of weighing five or ten pounds less. What counts: a woman's thinking, carriage, how well she knows herself."

Streamlining is a word Irena Mausner, D.D.S., of NYU School of Dentistry, uses often to describe her priorities: "a makeup 'system' that takes no more than five minutes in the morning. . . an office within a mile of my apartment so I can walk back and forth. . . and an in-office refrigerator for fresh-salad lunches. Once a woman is in her forties, she knows what works, what's important—for some women, it's having a facial once a month; for me, it's gaining extra time with my family."

An active life may seem easy for Fran Lehen, founder of Fran Lehen's Groundfloor Exercise in NYC, but it hasn't always been. "I didn't begin seriously exercising until I was in my thirties," says Lehen. "For me, fitness means a new way of thinking about appearance and diet; but while I love being active, I also know that I need quiet time."

Fastest way to test an eye pencil for "drag": Stroke point on skin between fingers, which has the same texture, delicacy as eyelid skin

SAVING FACE

Smooth skin depends first on genetics and age, but habits also count. Here, some myths, facts, common-sense advice:

● *Can facial machines prevent or lessen wrinkles?* "Facialists' machines used in many skin-care salons often cause micro-injuries to skin. As skin heals itself, a slight swelling occurs, so 'lines' appear smoother. Inflammation can last several hours to several days, depending on the severity of the insult to the skin. The danger: Every time you injure and swell the skin, you may stretch it a bit more, increasing the chances of wrinkles' growing deeper," said John Parrish, M.D., professor of dermatology, Harvard Medical School.

● *Facial exercises are also controversial.* Many experts note that as lines occur, in part, as a result of repetitive movements of facial muscles and skin as we talk, exercising the face has more of a chance of *adding* wrinkles than eliminating them. For this very reason, skin-care expert Georgette Klinger advises clients to beware of constantly squinting: not only does it signal a need for a professional eye exam; it can encourage lines around the eyes.

● *Often-overlooked spot to apply sunscreen:* the neck—as delicate and wrinkle-prone as skin around eyes. . . and where a woman's age often "tells." (To try: Erno Laszlo's PABA-free Protective Sunblock SPF 12.)

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Polo Roth
and Elizabeth Roth
Mother/Art Student and Daughter
Age. 35 and Age 3

I used to be an actress and then I wrote a book called *Life After Pregnancy*, now I m open to restarting a career I hope my children share my enthusiasm for doing things they just asked me to take tap dance classes with them so I did I don t view my generation as getting old because it was the hippie era. When my son was four years old he said, "Mom you were born young and you'll always be young."

ESPRIT

Karen Ishizuka
Radio Development Director
Age 37

Once I was part of a group that had a surprise shower in the Esprit Los Angeles store for a friend, we let her pick out whatever she wanted and then we bought it for her as a gift. One of my screen plays will be on TV this spring. It's a dramatic comedy about life and death in a convalescent home. I used to be a social worker but now I hope to get more into writing. In my next life I'd like to be a dancer because it doesn't have anything to do with words. Some day I want to be on the cover of Rolling Stone.

Thai Ishizuka
Student, Age 11

I like swimming. My favorite stroke is breaststroke because you don't have to get your face out of the water. When I'm older I want to be the kind of doctor that Bill Cosby is.

Photo. Toscani

BEAUTY Q&A

Color news for brunettes... eye-makeup removal ...coping with skin-type changes

Q I am a brunette and like to color my hair but don't like the brassy red tones I often end up with. How can I get more natural-looking color?

A Harsh red tones are most likely the result of using a *single-process technique* to color hair and of choosing a color that is *too light* for your natural hair color, says Louis Licari, director, La Couleur de La Coupe and a spokesperson for Clairol.

Whether done at home or in a salon, single-process haircolor involves applying all-over haircoloring, such as a shampoo-in product, and generally results in a dramatic change. In addition, the greater the color difference between your natural shade and the haircolor product you choose, the more oxidation, or chemical/color change, you can expect. Oxidation—or the appearance of "brassiness" or a harsh redness in brown hair—is, in fact, the result of color mis- or overuse and begins to appear after several post-haircoloring shampoos and/or exposure to the sun. If you choose single-process color, advises Jane Eyre of Vidal Sassoon, *always* stay within a few shades of your natural color. To minimize red, choose a color with an ash tone, which will give hair a lighter, more neutral shading.

A brunette who wants subtle color should consider having her hair highlighted instead, preferably by a professional. If you opt for highlighting, choose a *warm* red shade to give brown hair lift and shine. Highlighting dark hair with an amber-brown color will change the overall effect to a slightly lighter brown but will also minimize red tones. (Ash shades are *not* recommended for highlighting brown hair as they can give dark hair a "frosted" look.)

Adds Licari, if brown hair is highlighted very subtly, during warm-weather months oxidation can work for you because the sun will boost—and further lighten—warm tones.

Q Is it necessary to use a makeup remover specifically for the eye area? Can soap and water be used to remove eye makeup?

A *Never* use soap and water to remove eye makeup, says Jack Mausner, Ph.D., vice president, research and development, Chanel, Inc. "Soap is not only irritating to the eye, but is extremely drying and can injure delicate skin around the eye."

Although some women use greasy products—such as petroleum jelly or baby oil—which easily remove makeup, these products are occlusive and leave a film that needs to be removed with additional cleansing.

It's best to use a product designed for the eye area, as it will be formulated to remove makeup gently while leaving a minimum of residue. (Good choices: Chanel's Gentle Eye Makeup Remover, and Andrea's Eye-Q pads.)

Q My skin alternates between being dry and oily. Why does this happen? How do I cope with these skin changes?

A Most women—depending on their skin type—experience noticeable skin changes seasonally or during travel because skin's moisture balance is directly related to temperature and humidity, according to Victor H. Witten, M.D., clinical professor of dermatology at the University of Miami School of Medicine, and senior dermatologic consultant for Clientele. "Some women experience such changes on a *daily* basis, too. In dry, cold climates, your body loses moisture by evaporation through the skin, causing skin to dry out. On the other hand, in warm, moist climates perspiration and natural skin oils tend to remain on skin's surface.

"It's important to adjust moisturizing and cleansing routines to changes in *climate*, as well as *season*. Generally, when skin is oily, it needs less moisturizer and more frequent—but not harsher—cleansing. When skin feels dry, don't skimp on cleansing." Dr. Witten suggests using a moisturizer *before* cleansing skin to prevent stripping skin's natural oils.

"Because seasonal changes are gradual, they are easier to adapt to than sudden climate changes. If you travel, adjust your skin-care regimen accordingly—in general, your skin will need *more* protection," suggests Dr. Witten. "Remember that warm climates are not necessarily humid, i.e., Palm Springs has a much drier climate than Miami. What also may help to maintain a healthy moisture balance: drink more water, especially when flying, because the dry air on planes tends to dehydrate you and also dries out skin." ▽

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hAIR NOW

Style: working looks . . . . Alexandre in America? . . . "emergency" hair fixes

image...

While a hairstyle is a highly personal decision, it's not surprising that, today, what we think of as modern style—uncoiffed, simple, with a length at or above the shoulders—is also the most practical, least time-consuming of looks. Example, *below*: a haircut that works day or night, in the office or an exercise class. It's a style that, here, adds polish, "finish" to a simple body suit in

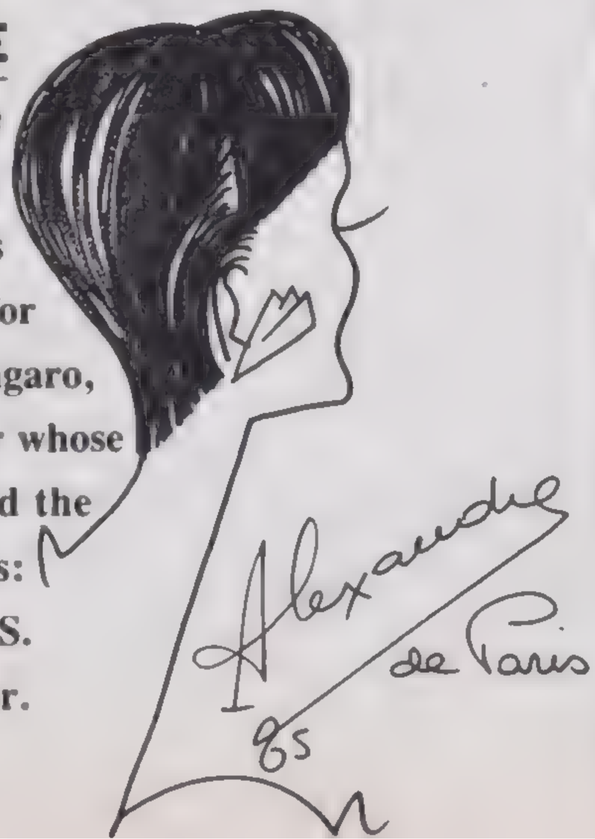
much the same way that the free-wheeling hair (*upper right*) swept forward onto the face, instantly softens a classic suit. "We've moved beyond set looks for 'day' or 'evening,' " says stylist Garren of Garren, NYC, who did both looks. "What's important is *versatility*." Needed: a conversation with a stylist about hair *type*, your schedule.

quick fixes

Faced with an unexpected dinner, a late plane, no time to get to the salon? Easy P.M. fixes for long or short hair: wearing a hairband or ribbon (in gold or silver lamé) to smooth hair neatly. Or, for long hair, a ponytail held by a rhinestone barrette. Other ideas include Clairol's new heated Benders that twist into hair for instant volume, waves, curls; in a travel-size pouch. Or Sebastian's mini-size Thick Ends, a leave-on conditioner that moisturizes, smooths split ends.

PARIS STYLE

Alexandre, "the hairdressers' hairdresser," sketches styles each season for designers YSL, Ungaro, Karl Lagerfeld (for whose spring show he did the look, *right*). News: Alexandre's first U.S. salon opens this year.



Makeup, Andrea Paoletti Details, last pages

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FITNESS Q&A

Coping with "cellulite"... swimming devices: how effective? ...nonexercise & body shape

Q Is there one type of exercise or sport that helps to eliminate "cellulite" better than another? I've heard, for example, that runners tend to have "cellulite" while body-builders do not.

A To begin with, there is no such thing as "cellulite"; so we assume that what you're concerned about are the areas of a woman's body where fat tends to collect, giving the appearance of bumpy skin. "Theoretically, a female runner should have *less* fat than a body-builder, because running is an aerobic exercise, which burns fat, while weight lifting doesn't—it only shapes muscles," says NYC movement therapist Marianne Battistone.

"Keep in mind that no sport is a complete exercise program, and that performing a sport will not necessarily reduce body fat, but train only the body parts required to do that sport. Most amateur runners, for example, neglect to supplement running with a comprehensive exercise program. The result: a good cardiovascular system, but a lack of upper-body strength and flexibility—unless an auxiliary program consisting of strengthening and stretching is added. In addition, another 'component' of fitness is eating a low-fat diet.

"If you exercised only by running, you could conceivably reach your goal of getting rid of lumpy fat pockets on your legs, but running will do little for your arms."

If your goal is to reduce fat, get advice from an exercise specialist and work out an *overall* program that incorporates your goal specifics.

Q I am considering buying a swim device that hooks to the side of a pool and allows you to swim "laps." What are its advantages over regular lap swimming?

A Swimming machines are attractive for many reasons, says Jack H. Wilmore, Ph.D., professor in the department of physical and health education at the University of Texas. They are comparable to "stationary" bikes, so you don't actually swim laps or have to make turns, and they hook up to almost any pool that is at least twelve feet in length. (A newer type, with a suction cup, can be attached to the bottom of a pool.)

"However, one should be wary of manufacturers' claims that these swimming devices provide *better* aerobic workouts than regular lap swimming. Regardless of which method you prefer," says Dr. Wilmore, "you are basically getting the *same amount* of exercise. The only difference is a slight one: with a swimming device, you don't get the short 'rest' periods that you do from pushing off the wall and gliding each time you turn."

"The swimming machine is probably best for poor swimmers or for someone with a short pool. To figure out the intensity of a workout using a tethered device, count time instead of laps. If a good workout for you is fifty laps in forty-five minutes, then use the device for about the same amount of time."

Q When you stop exercising, what happens to muscle? Does it turn to fat?

A "When a muscle is no longer being used, it is not tranformed into fat, but it does shrink," said Harvey Katzeff, M.D., assistant professor of medicine at the New York Hospital-Cornell University Medical Center. "Breakdown of muscle fibers and synthesis of new ones is a normal process that occurs every day. Exercise stimulates greater synthesis of new muscle fibers and, if it is done regularly, leads to increased muscle volume. But when a muscle ceases to be used, the fibers within each muscle cell are broken down by the body and burned as energy, and the muscle eventually loses volume."

How the body is affected by increased breakdown of muscle depends on a woman's diet. "If she stops exercising *and* reduces her food intake, the additional calories produced by the breakdown of muscle serve to fulfill the body's energy requirements. But if she continues to eat the same diet, some of the calories that she consumes will be stored by the body as fat," Dr. Katzeff explained.

A change (decrease) in exercise habits *without a change in eating patterns* leads to fat accumulation throughout the body, not just the areas where muscle volume is lost; e.g. a woman who gives up regular running might lose the greatest muscle volume in the calves and thighs, but accumulate the largest fat deposits around her hips and waist. ▽

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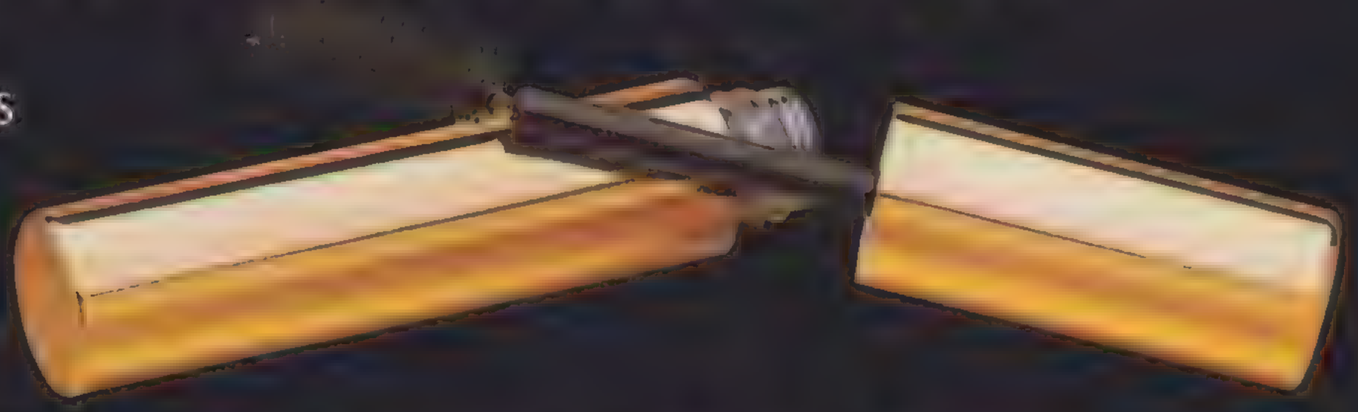

MAX FACTOR...THE GLAMOUR GOES ON

mind health

Unleashing creativity . . . sex & narcissism . . . weather vs. your mood. BY CAROL TAVRIS

WHY WOMEN LOSE CONFIDENCE

At work and in other social situations, women often believe that they are less competent and confident than men. But new research finds that women feel as confident as men do—*when they aren't being evaluated.*

Diana Dill, Ed.D., a market researcher in Boston, conducted an experiment (while a doctoral student at Harvard) with fifty-four young men and women who were asked to work on difficult reasoning problems. She told some that their work would not be evaluated; another group, that their work would be compared to that of others.

The expectation of evaluation affected the women in two ways. First, the women's confidence sank like a stone; they assumed that the average person would do better work. Second, the women changed their goals: Instead of concentrating on solving the problem and appearing competent, they concentrated on their performance, to avoid appearing incompetent. The men's confidence was not affected by their anticipation of evaluation.

Dill worries that in order to maintain self-confidence, women may shun work that involves direct competition. To counteract this, Dill recommends that women test their assumptions about coworkers' supposed superiority, and focus on the job itself, instead of worrying about how they are doing.

FRESH THOUGHTS—HOW TO BREAK OUT OF MENTAL RUTS

In 1879, Sir Francis Galton observed that "the roadways of our minds are worn into very deep ruts"—that thoughts flow in a limited and constricted number of channels. Modern psychologists agree, and they have devised some strategies for repaving those mental roads. Allan W. Wicker, Ph.D., of the Claremont Graduate School in California, summarizes them:

• *Play with ideas*. Be whimsical—try using metaphors to describe and reconceptualize a problem. (One psychologist used the image of medical inoculation against disease to develop a program of "inoculation" against persuasion and brainwashing.) Represent ideas as pictures—make sketches, doodles, charts, diagrams—to inspire new approaches. Or, change the scale of the problem to stimulate new ways of thinking about it: how, for instance, would you attack an office full of papers instead of a drawer full? Instead of thinking of a problem as a monolithic condition (such as "overwork" or "fatigue"), think of it as a dynamic process, with movement over time. It may help to speak of the problem as a verb instead of a noun (as in "why am I overworking?" or "what is fatiguing me?"). This style of thinking makes a problem seem more temporal, less insurmountable.

• *Tinker with your assumptions*. First, identify your own hidden assumptions about a problem; then, question them. Make the opposite assumption, and see if it holds. In psychology, for example, researchers have questioned the assumptions that the first year of life is crucial to later development, that emotional problems cause obesity, and that motivation to achieve causes professional success. When they turned these assumptions around, they found that adults are not invariably "prisoners of childhood," that emotional problems may result from obesity but are rarely a cause, and that achievement motivation rises once a person becomes successful.

• *Clarify key concepts*. Writing ideas down helps identify assumptions, links between thoughts, and possible solutions. Most people sit down to write when they know what they think; instead, they can use writing to help them find out what they think.

Finally, Wicker says, take a few hours—relaxed, distraction-free hours—to explore these techniques. Doodling, sketching, and playing with metaphors may seem like a frivolous waste of time, but a single insight can go a long way.

CAN A WOMAN BE A NARCISSIST?

In popular thinking and in social science, the narcissistic personality is often considered to be the "personality of our time." Narcissists are excessively self-involved, demand constant admiration, exploit others, and develop grandiose notions of their own importance.
Ilene Philipson, Ph.D., visiting professor of sociology at New York University, questions the assumption that the clinical definition of narcissism describes both male and female experience. "As a personality type and pathological disorder," she says, narcissism "denotes a way of being in the world that is primarily if not exclusively experienced by men."
Philipson examined clinical cases of narcissism—almost all of which are male—and surveys of parent/child relationships. Along with many psychoanalysts, she believes that narcissism stems from a profound sense of powerlessness in early childhood, which is caused by mothers' "faulty empathy" with their children. The way men and women respond to narcissistic needs is intimately related to their gender, Philipson argues. Men, who must separate their identities from those of their mothers, react by becoming distant, self-centered, and grandiose; women, who remain linked to their mothers (because they are of the same gender), react by seeking to fuse with others. Philipson thinks that this developmental course stems from the social conditions of child rearing and the confining nature of women's maternal role. "The more we celebrate exclusive mothering by women and place a premium on the intensity of the mother-child bond," Philipson predicts, "the more we are likely to raise males who are narcissistic and females who attempt to locate their missing sense of self-esteem through merger with and dependency on others."

SPRING—THE SEASON TO BE JOLLY

Most everyone perks up in the spring after enduring the mid-winter blues; but some people literally need the spring. People who have Seasonal Affect Disorder (SAD) become extremely depressed in fall and winter, and, often, manic in spring and summer. Thousands of people have responded to this news with cries of "that's me!"—but SAD does not refer to normal mood swings or even to winter doldrums.

At the Center for Mood Disorders in Los Angeles, founder and codirector Ronald M. Podell, M.D., says he has heard all the jokes about the impossibility of being SAD in sunny L.A. In fact, this disorder does seem to be related to the availability of light, not to temperature. Unlike typical depressives who have trouble sleeping and eating, people with SAD often sleep and eat too much. But like clinical depressives, they are obsessed with thoughts of death and suicide. (These symptoms must last for at least fourteen continuous days to be diagnosed as a disorder.) In the spring—or if these individuals head toward the equator for a vacation—the depression lifts, often to be replaced with a manic "high" and a burst of creative energy. No one yet knows the causes of SAD, but Podell reports that there are currently two theories: one, that SAD is a disorder of the "biological clock"; the other, that it is a biochemical disorder of the pineal gland.

Some individuals with SAD have been successfully treated simply by being placed under a full-spectrum light before sunrise or after sundown ("plain old plant lights," says Podell, "with the ultraviolet rays filtered out"). At first, Podell says, his associates thought this sounded like "voodoo therapy." But research showed promising results, so light sessions are offered along with other treatments at the Center.

Podell notes that there is as yet no research to indicate the prevalence of SAD in the general population; he estimates that 5 percent of people under treatment for depression may actually have SAD. Only a handful of true SAD cases have appeared at their clinic. "The important thing," he observes, "is for people to realize that there have been many advances in diagnosing and treating mood disorders, and SAD is an example of this new sophistication. Of course, people who are manic in the spring don't want to think of therapy. But when the symptoms of depression come round again in the fall, it's important for them to know help is available."

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MANAGING your money

BY MARION ASNES

OLD GOLD AND BURMA RUBIES—BUYING THE FAMILY JEWELS

Although it is by no means an investment, jewelry, because it costs so much, is judged for value—which should endure, if not grow, over time. With both value and beauty in mind, many people are now seeking out period and antique (more than one hundred years old) jewelry. "Period jewelry has intricate, beautiful settings and high quality stones that would be astronomically expensive to buy new," said François Curiel, executive vice president at Christie's auction house in New York City. Art Deco pieces are the most popular, Curiel remarked.

Burma rubies and Kashmir sapphires, extremely rare today and prized for their intense, pure colors, were used liberally early in this century. Diamonds, too, were plentiful, but until 1920 they were cut differently than they are today, appearing less brilliant—and so are usually worth less than modern diamonds. Vintage settings, unlike new settings, may be precious in their own right. "When a piece is signed by one of the great jewelers of its period, it automatically commands a higher value," explained Fred Leighton, owner of a New York City shop that specializes in period and antique jewelry. "A signed Cartier that's very typically 'twenties, with onyx, coral, and diamonds, for instance, could be worth twice as much as a similar, unsigned piece." Fred Leighton's customers are starting to turn away from Art Deco, however, because it has become very expensive; instead, they are accumulating jewelry from the 'forties, which is bolder in design and often uses colored stones in lieu of Deco's diamonds.

Fine old jewelry can be obtained in numerous places—estate sales, auction houses, pawn shops, and antiques stores as well as from jewelers—but Leighton advised a cautious approach, at least in the beginning. "Look for a jeweler who is reputable, and who will upgrade your pieces later on; and always go to one who is willing to repair the pieces you buy, because a lot of older jewelry is fragile," he suggested.

CONQUERING FEAR OF RISK

Today, taking some risks with one's money is as important as it is frightening: with bank-interest rates staying low, security comes at a price. Moving away from insured accounts to pursue bigger profits may require some new ways of thinking about money.

For some people, fear of loss is stronger than the desire for more money. Surprisingly, many entrepreneurs fall into this category, according to Mary B. Lehman, a vice president of U.S. Trust who leads financial planning seminars for successful women. "People who take great risks in their professional lives often don't want any worries with their own money," she observes.

But avoiding risk, when translated into inaction, can become an unsafe course. "There is a hazard to standing still with money," says Connie S.P. Chen, president of Chen Planning Consultants, a financial planning and management firm. "By doing so, you're just losing safely—because of taxes and inflation. The other side of risk is reward, and it's worthwhile to think of investing in those terms."

Looking at risk as reward's handmaiden is one way to tame one's fears. Another is to think of risk in relation to time. "Expanding your time horizon—changing the question, 'where will my stocks be tomorrow?' to 'where will my stocks be next month?'—allows an investor to see risk more clearly," says Stephen Leeb, Ph.D., an investment advisor and author of *Getting in on the Ground Floor* (Putnam). "Even the best stocks fluctuate in price, and someone who watches stocks too closely will drive herself crazy." Leeb believes that stocks are the best investment over the long run, because they are likely to keep up with inflation.

Connie Chen believes that risk can be reduced by diversifying investments. "You can split up your assets between *equities*—stocks, mutual funds, real estate, even art and antiques if you have the knowledge and the means—and *fixed assets*, income investments like CDs or bonds that give you a fixed return over a set period of time. Equities participate in the growth of an inflationary economy; fixed assets will give you a hedge against a deflationary economy, meaning that if the economy is not booming, you will still have money coming in. By investing in this way, called a 'total return approach,' a portion of your assets should be rising at all times."

WHY WOMEN NEED IRAs

The attractions of Individual Retirement Accounts, by now, are well known; but there are certain fine points, discussed less often, that are important for women to know about. One of these points is that, in many cases, women need IRAs even more than men do. The reason: women are less likely to become vested in corporate pension plans than men are, owing to interruptions in employment caused by raising children, relocating to further a spouse's career, and other family needs.
(Continued on page 150)

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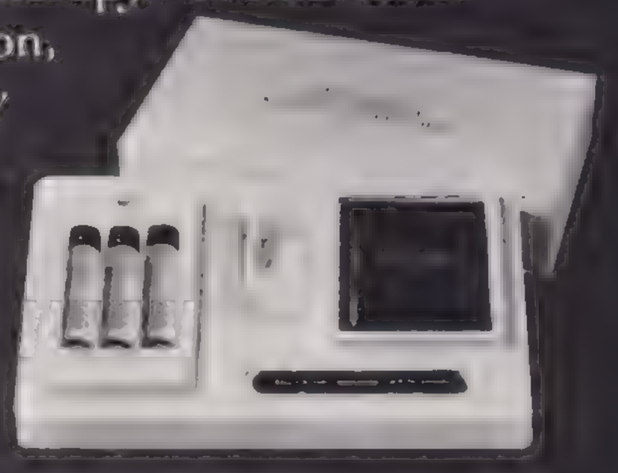

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MANAGING YOUR MONEY

(Continued from page 148)

Women should also know that "spousal" IRAs, limited to $2250 per year, can be split in any proportion by a couple, so long as neither account exceeds $2000. This means that a couple can weight their annual contributions in favor of the unsalaried spouse, providing her (or him) with assets in her name and under her control.
Last, but hardly least, is some good news for the unmarried. Starting with the 1985 tax year (this filing season), unemployed divorced women can count their taxable alimony or maintenance payments toward the full $2000 IRA contribution—and take the accompanying deduction.

LIFE INSURANCE MADE SIMPLER

Buying life insurance has never been an activity that people have found particularly agreeable; yet anyone who knows that others depend on her income knows that she should do so. The insurance industry, aware of customers' feelings, has introduced some new options—"single-premium" and "vanishing-premium" policies—that make purchasing insurance faster, enabling the owner to turn her attention to more felicitous pursuits. One payment sets up a single-premium policy for the rest of the owner's life. A vanishing-premium policy becomes self-sustaining after a set number of years, after which the owner is not billed for any further payments.

Since both concentrate expenses that most people spread out over a lifetime, these policies are costly; but they also put your money to work sooner—which is meaningful, since earnings that accrue *within* an insurance policy are not taxed until the policy is surrendered and the money withdrawn. A $100,000 single-premium policy for a healthy, forty-year-old woman would cost in the neighborhood of $13,450; a vanishing-premium universal-life policy for that same woman, also worth $100,000, could run about $1500 a year for seven years, according to Robert Waldron, spokesman for the American Council of Life Insurance. (For men, life insurance is still more expensive than it is for women.)

In return for this extra money up front, these policies' "cash value"—that is, the amount of money that you can borrow at relatively low interest, or that is returned to you if you surrender the policy—grows more quickly than that of traditional life insurance. "The insurance business has become more competitive at the same time that inflation is low and interest rates are relatively high," Waldron says. "In this economic environment, a consumer who can put down a lump of money has a definite advantage."

VOGUE, April, 1986

Helmut Newton/*"L'Ultime Séduction," Paris 1985.*

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RETURN OF THE DOCTOR'S HOUSE CALL

"St. Silicon's Hospital and Information Dispensary" may sound like the title of a new television series. Actually, it's the name of a project of the Department of Family Medicine at Case Western Reserve University School of Medicine in Cleveland, Ohio. And instead of a venerable stone clinical building, it is, as its name suggests, a computer that makes house calls.

Medical questions from the public can be directed to the family physicians' staff at Case Western by anyone with a modem-equipped home computer or with access to a computer terminal. They'll be answered by a faculty member, usually within twenty-four hours. According to Tom Grundner, M.D., founder of St. Silicon's, its creation was unintentional. The project was started as a communication system for doctors within Case Western's various clinical units. "After a while the phone number got out, and people started calling up with their personal medical questions, hoping a doctor would answer. So we began to develop the system as a medium for community health education."

Robert Garrett, M.D., another St. Silicon's physician, adds: "We analyzed the kinds of questions people ask. Some are questions they have forgotten to ask while in the doctor's office—such as the side effects of prescribed medication. And we're also answering questions people think are too trivial or too costly to take to a doctor."

Dr. Grundner believes there's nothing like St. Silicon's elsewhere in the nation, "but it won't be long. Someday all professions will have community information services like this, and we believe St. Silicon's will be the model for them."

WARNING FOR FIRST-AID DRUG

Syrup of ipecac, an over-the-counter drug, is recommended for first-aid kits to be used in accidental poisoning. It's extremely nauseating and induces prompt emesis or vomiting. But binge-purge eaters with the psychiatric disorders anorexia nervosa and bulimia nervosa may abuse this disagreeable drug by taking it daily to induce vomiting of food they have eaten.

E. Prather Palmer, M.D., and André T. Guay, M.D., of Lahey Clinic Medical Center in Burlington, Massachusetts, believe ipecac abuse is growing, along with the incidence of the major eating disorders. Users may also abuse alcohol, diet pills, laxatives, and diuretics, and they may believe ipecac is safe because it's available and is used for emergencies even for children.

It is *not* safe, say the Lahey Clinic doctors, when used routinely for vomiting food. It can cause serious complications and death from absorption of its major alkaloid ingredient, emetine. It can accumulate in the body up to amounts equivalent to a fatal injected dose. Neuromuscular and related cardiac effects resulting from its use can lead to heart failure and death.

IUD BULLETIN

Warning: If you have used the Dalkon Shield intrauterine birth-control device (IUD) and have either experienced a resulting injury or think that you may experience an injury in the future as a result of this use, the deadline to take the first step to make a claim is April 30, 1986. A person who has been injured by another person's use (such as a husband whose wife has become sterile) may also file a claim. To make a claim, send a postcard or letter containing your name, address and a statement that you are making a "Dalkon Shield claim" to: Dalkon Shield, P.O. Box 444, Richmond VA 23203. You will then be sent a questionnaire and instructions for validating your claim. The questionnaire must be completed and returned by June 30, 1986. Studies have shown that the Dalkon Shield IUD increases risk of pelvic inflammatory disease and of pregnancy complications. The Dalkon Shield was withdrawn from the market in 1974; in 1980, the manufacturer advised doctors to remove the shield from all patients.

QUITTING SMOKING: NOW!

It's never too late to stop smoking, in terms of preventing heart attacks. From Boston University School of Medicine come results of a case-control study of 1873 men who had first heart attacks before age fifty-five compared with 2775 control subjects. Current smokers in this twenty to fifty-four age group show a heart-attack risk almost three times that of never-smokers. Those who had abstained from smoking for one to two years reduced their risk to twice that of never-smokers, but those who had stopped smoking for longer than two years had decreased their risk to levels similar to those of the men who had never smoked. The Boston researchers, headed by Lynn Rosenberg, Sc.D., of the Drug Epidemiology Unit, say the results of their study and others give strong support to the Surgeon General's new message on cigarette packages: "Quitting smoking now greatly reduces serious risks to your health."

IN QUESTION: STROKE SURGERY

Cranial artery bypass, a surgical treatment to improve blood flow to the threatened half of the brain following a stroke, has been studied in an international trial with bypass surgeons participating, to find whether the operation protects stroke patients from repeated strokes as well as or better than standard treatment such as aspirin and blood-pressure control.

Subjects of the four-and-a-half-year study were 1377 patients whose narrowed or occluded cranial arteries had resulted in strokes, retinal hemorrhages, or transient ischemic attacks (TIAs, or "little strokes"). About half of the patients were arbitrarily assigned to the best medical care; the remainder to the same care plus the brain bypass procedure. The operation, a surgical triumph, successfully joined the superficial temporal with the middle cerebral artery with a patency rate of 96 percent. But at study's end, the surgically treated group was no better off than those treated medically. Strokes, both fatal and nonfatal, occurred both more frequently and earlier in patients who had had the operation.

Commenting on the study, which was reported in the *New England Journal of Medicine*, Fred Plum, M.D., of New York Hospital-Cornell University Medical Center, says this treatment analysis should change clinical practice, cut down needless medical costs, and help in redirecting research and therapeutic efforts toward conquering this third largest cause of disability and death in the Western world.

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women & law

News that can protect you.

BY MARIANNE TAKAS

THEY WANT YOUR BODY: CAN YOUR BOSS TEST YOU FOR DRUG USE?

If you're considering a career with IBM, the U.S. Department of Transportation, Chevron, or the U.S. Postal Service, be aware that you may have more than just your abilities tested. Like many U.S. businesses and agencies today, these employers all have instituted urinalysis drug screening for certain job applicants and employees. An estimated one-fourth of all Fortune 500 companies now test job applicants for drug and alcohol use, and the number appears to be growing.

Supporters of the testing argue that a drug-free work force is essential to job safety and production. Certainly, the costs of workplace drug and alcohol abuse are high. According to the National Institute on Alcohol Abuse and Alcoholism estimates for 1983, the annual cost of reduced productivity owing to alcohol abuse was $65.6 billion.

Yet Jeffrey Fogel, executive director of the American Civil Liberties Union of New Jersey, and other civil libertarians contend that the testing is an invasion of privacy. The Fourth Amendment to the Constitution protects against warrantless searches and seizures by government officials, so a governmental employer that uses involuntary drug testing may well be conducting an unlawful search. Even in the case of a private employer, Fogel argues, the employee should be protected against unreasonable invasions of privacy. (The privacy concept has been upheld by the Supreme Court, most notably in allowing the dissemination of birth control and access to abortion.) Numerous lawsuits protesting the testing have been filed across the country. In the first decision, *City of Palm Bay v. Bauman*, the Fifth District Court of Appeals held that firefighters and police officers could not be randomly tested for drug use, but could be subjected to urinalysis only if there was a "reasonable suspicion" that the individual employee had been using drugs.

We often think of the ban against unlawful search and seizure as primarily protecting the guilty, but drug testing today carries a high risk of hurting the innocent. According to David Greenblatt, M.D., chief of the division of clinical pharmacology at Tufts-New England Medical Center, the tests are often inaccurate.

"The most commonly used test is the Emit (Enzyme Multiplied Immunoassay Test) urinalysis and its results are unreliable," Greenblatt explains. "The medical literature shows that it has a 25 percent false positive rate and a 50 percent false negative rate." In practical terms, that means that generally one out of four employees indicated as drug users will have been falsely accused.

Even when accurate, the test fails to show how extensive or how recent was the drug use, or whether it could result in any impairment of job performance. For example, Greenblatt says, an employee who smoked marijuana on a Saturday night two weeks before the test, or took a single Valium a month before the test, could register positive for those drugs. Additionally, since the test registers only broad drug groups, many over-the-counter cold remedies, if taken in large doses, could register as amphetamines, and commercial cough remedies may register as opiates or heroin.

Unfortunately, when test results are positive (whether fairly or unfairly), the repercussions are usually severe. For job applicants, failing the test almost always means an immediate—and generally unreviewable—rejection. Even current workers with long and reliable job histories may suddenly find themselves without work, and with a permanent stain on their employment records.

Despite the possible and actual abuses of the tests, there are as yet no federal or state laws that regulate or prohibit them. Says Jeffrey Fogel: "People are still waiting for the tests to weed out the 'other guy,' never realizing that the next 'other guy' may be them."

JOINT CUSTODY: A GREAT IDEA—BUT DOES IT WORK?

When Susan Beck, a traditional stay-at-home mother, and Richard Beck, a traditional wage-earning father, sought a divorce in 1980, they did not set out to be trend setters. Because Susan had always cared for the children, the couple agreed to name Susan as the custodian. Richard would stay involved by seeing the children regularly and by sharing the financial responsibility. Yet when the Becks went to court to settle matters of property and support, they faced a surprise. The New Jersey judge hearing the case summarily decided to impose joint custody, with the children rotating between parents every four months.

"Even though the father did not request it," wrote the judge, "and even assuming he doesn't want it, I'm going to order this as something that I feel would be in the best interests of these children. . . . Even though there have been instances of violence on the part of the husband against the wife . . . and even though I haven't interviewed the children, I feel that this case would be an appropriate case for joint custody."

Although the judge's order is almost comical in its candor, the decision itself is not entirely unusual. While most courts will not impose joint custody against the wishes of both parents, many will do so if one parent wants it while the other believes it could harm the children. Some judges will also opt for joint custody to avoid having to choose between parents who each want sole custody.

According to Carolyn Kastner, director of state and local policies at the national advocacy group Center for the Support of Children, the new trend holds many hidden dangers. "Joint custody can be an excellent choice when both the parents agree and are used to sharing the day-to-day responsibilities of child care," explains Kastner, "but when it's imposed on unwilling parents, it can place the child at the center of a continuing power struggle."

Ironically, joint custody can also increase the right of a previously uninvolved parent without necessarily increasing his or her parental responsibilities. Nancy Polikoff, director of the child support and child custody project of the Women's Legal Defense Fund, says that most court-imposed joint-custody awards involve a fairly traditional role division, with the mother still caring for the children most of the time. Yet the ex-husband is given an equal voice in decisions (which the ex-wife may be left to implement alone), such as where the children will go to school, how they will spend their summers, and what rules they will follow. Some judges even reduce already low child-support awards, reasoning that, if custody is shared, why should one party pay the other?

"The idea that women and men should participate equally in child rearing is a fine goal," Polikoff observes, "but court-imposed joint custody won't help to achieve it. Quite the opposite, in fact: Telling divorced men that they can keep an equal voice without equal responsibility is telling them that they don't need to participate in child rearing."

Until recently, joint custody was viewed with caution as an arrangement suitable only for parents with unusual co-parenting skills. In 1979, only six states had laws that specifically recognized joint custody. Parents who did share child rearing responsibility after divorce generally did so informally.

Now, however, the concept of joint *(Continued on page 162)*

Marianne Takas *is a lawyer and the author of "Child Support: A Complete, Up-to-Date, Authoritative Guide To Collecting Child Support" (Harper & Row).*

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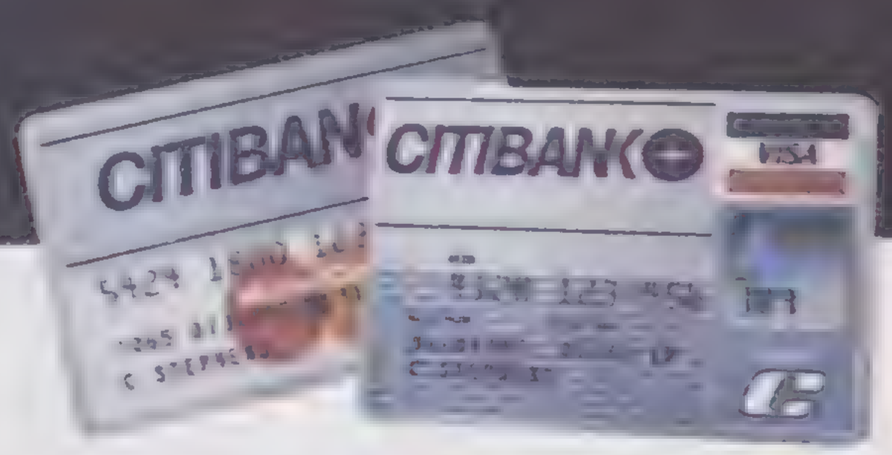

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The Essential Time-Out.

(Continued from page 156)

custody, including court-imposed joint custody, has gained widespread—although largely unexamined—popular appeal. Most state laws now provide for joint custody, and some actually require judges to favor joint-custody awards whenever there is a custody dispute. Other states allow a judge to award joint custody without explanation in a contested case, but require the judge to justify a sole custody award.

Ironically, the very studies which have commonly been used to advocate for laws favoring joint custody do not even study court-imposed awards. For example, the widely cited ten-year study of children of divorce directed by Judith Wallerstein, Ph.D., of the Center for the Family in Transition, studied only *voluntarily* co-parenting families, most of which did not have official joint-custody awards. "To use our study to support court-imposed joint custody is an abuse of the data," says Wallerstein. "Parental involvement and cooperation, not a stress on parental legal rights, is what helps children after a divorce."

SECRETS OF THE HEART

"Rape is the ultimate violation of privacy," says attorney Lynn Marks, consultant to the National Center on Women and Family Law. "When a woman comes to a rape crisis center seeking help and emotional support, she has a right to expect that here, at least, she will not be violated again—that anything she says will remain confidential."

Five years ago, when Marks was working as executive director of Philadelphia's Women Organized Against Rape, that confidentiality was under attack. Local defense attorneys were demanding the release of private records relating to rape-victim counseling, and neither Pennsylvania nor any other state had laws to protect the victim's privacy. An administrator of a sister program was sentenced to jail for refusing to release the confidential records, as did counselors and program directors in other states. (Ultimately, she was not jailed.)

Today, the situation is improving. Fourteen states now have laws protecting the confidentiality of rape crisis center records, and several others are considering legislation. Some laws are absolute—no one can see the records ever—though others allow a judge to decide whether or not the records are relevant to the accused rapist's defense.

That advance in the laws is significant, in part because it builds upon a long-standing legal tradition that trusted counselors should be free to protect innocent clients. Confidences to priests, doctors, or psychiatrists, for example, have all traditionally been protected. The new laws are a welcome recognition of the dedication and importance of today's rape crisis counselors.

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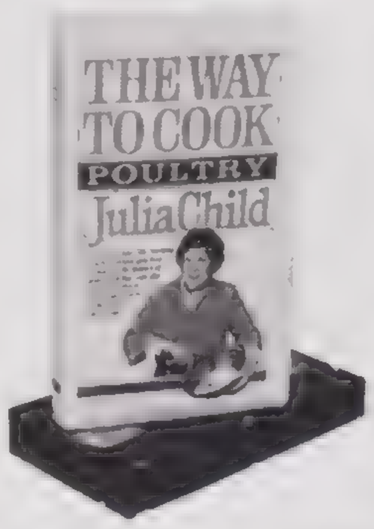

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women & cars

Auto buying. . . roadside safety. BY LESLEY JANE NONKIN

SEX AND CAR SALESMANSHIP

If you think you're the only woman who hates shopping for a new car because you walk into a dealership and are either ignored or bullied by a male salesperson—you're not alone. Ben Bidwell, vice chairman, Chrysler Corporation, says chauvinism is a problem. It leads 79 percent of women to feel it's more difficult for them than for a man to buy a car and 37 percent to say they'd rather have a tooth extracted than go to a new car dealer for service!

To make shopping more comfortable for women, companies like Chrysler are sensitizing dealers to women's needs. At one dealer consciousness-raising meeting, for instance, Bidwell discussed the problem of a woman who went in to buy a car with her husband. After the salesman directed all answers to *her* questions to the husband, she finally got up and left. The salesman then turned to the husband and said: "Now, what do we have to do to make a deal today." The husband said, "You can't do anything, the deal just left." Which is exactly what Bidwell counsels any woman to do if she receives less than satisfactory treatment. A note to the owner of the dealership may also help. Unfortunately, he says, "The best way to get to a car dealer is through his pocketbook."

STICK-UPS FOR SAFETY

"Anyone who drives alone and gets stuck for any reason should not be too quick to accept offers of help from strangers, who, unfortunately, can be thieves, muggers, rapists, etc., and look upon stranded motorists as easy victims," warns Helen Lickhalter, special project director of the Los Angeles Commission on Assaults Against Women.

The best advice: don't get out of the car. Stay inside, lock the doors, signal for police help by flicking on hazard lights, blinking headlights, honking the horn. Better yet, as Lickhalter suggests to readers of her newsletter, "Survival for Women," carry a "help" sign in your glove compartment—something like a two-foot strip of plastic that can be stuck to the front or rear window and reads "Emergency—Call Police." They really work. In 1981, when Lickhalter first advocated safety stickers, one local highway patrol reported twenty calls in twelve minutes for a stranded motorist using one. And they went to her aid immediately.

Such stickers can be obtained from "Survival for Women," 2554 Lincoln Blvd., Suite 228, Marina del Ray, CA 90291 ($3.95 each), or from many local women's groups or police departments. Other tips: Be sure the sticker is easy to read, glows in the dark, and is not made of paper, which doesn't last long.

WHO WEARS THE "BELT" IN THE FAMILY?

Why, the woman of course! "In study after study, we see that females tend to use their seat belts more than men," says Rea Tyler, associate editor, *Status Report*, the Insurance Institute for Highway Safety. In New York, the first state to enact a seat-belt law, 49 percent of women observed were belted compared to only 43 percent of men. In New Jersey, figures were 48 percent for women, 42 percent for men. Even studies of teenagers showed that high-school girls were more likely than boys to buckle up.

Why the gender gap? E. Scott Geller, professor of psychology at Virginia Tech, who has been studying ways to get people to use seat belts for the last eight years, says that, before laws were enacted, the gender gap actually went the other way. "Then nationwide seat-belt use for men showed up in one study as about 15 percent," he says, "10 percent for women." The excuses women consistently gave for not wearing seat belts: lack of comfort—many women, shorter than men, said seat belts chafed their necks and breasts; pregnant women believed—mistakenly—that a belt endangered an unborn child; others worried about wrinkled clothing.

What Geller did find, however, was that women were *more likely* than men to respond to use-your-seat-belt campaigns. "Of course, it's nothing genetic," Geller explains, "but the way women are raised leads them to be more safety conscious. Mothers, in particular, are taught to look out for their children, to be good role models." Another reason for the gender gap: men's resistance to controls of any sort. "Because of society's macho stereotypes," Geller says, "men are more attuned to risk, more likely to react negatively to laws that try to control them."

Unfortunately, the Insurance Institute for Highway Safety also found that those at greatest risk—teenagers in general, bar patrons, speeders—are least likely to employ seat belts.

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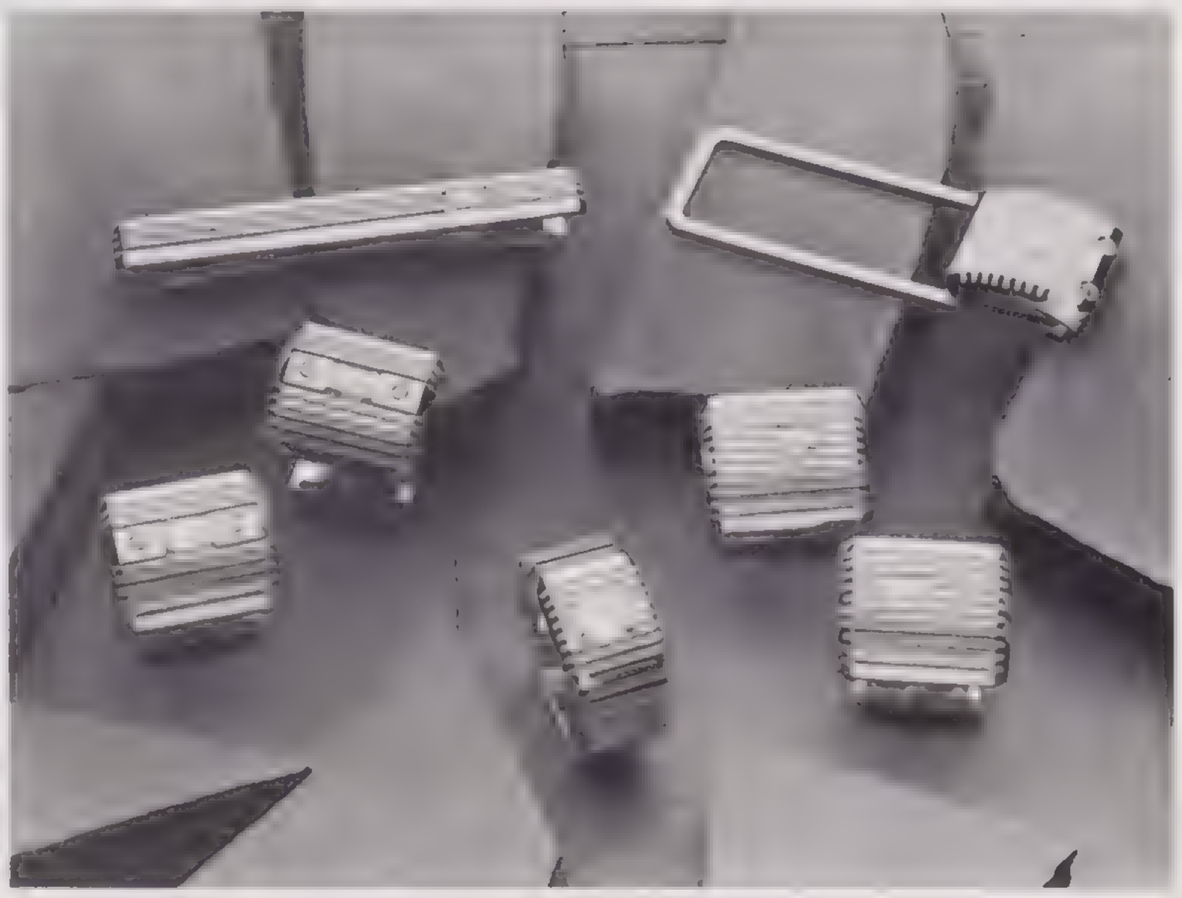

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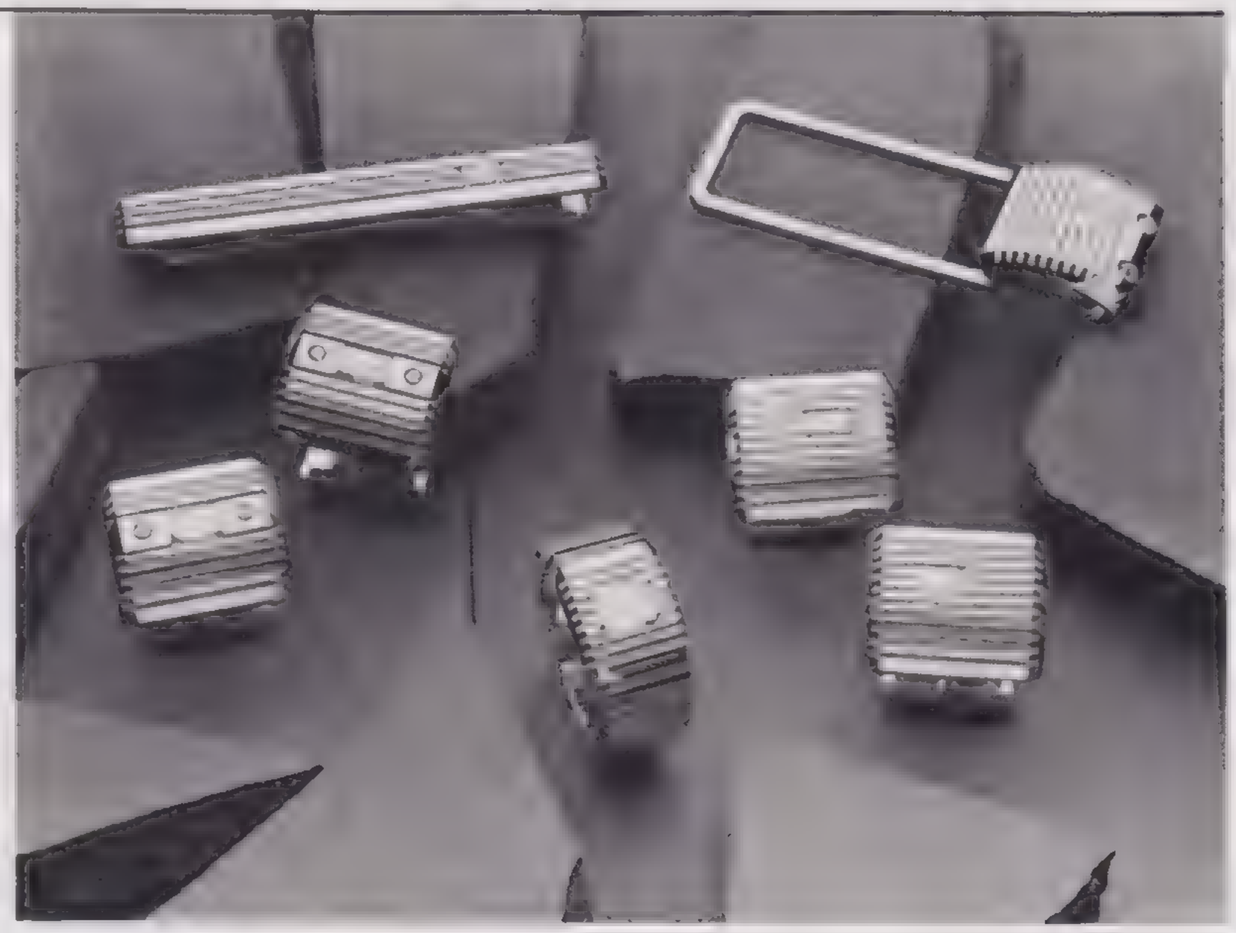

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BY LORRAINE DAVIS

IN HER OWN WORDS...

"In giving a speech, remember that surveys reveal the ways the audience pays attention to your talk: 50 percent to how you speak, 42 percent to your appearance, 8 percent to content."—*Dorothy Sarnoff, chairman of Speech Dynamics, Inc., speaking to Women in Foodservice, Inc.*

"We, as women, do not have great difficulty in seeing the nonsense in the 'Star Wars' propaganda campaign because we learned early on how to help our young children to sort out reality from fairy tales. We do not have expertise in weaponry, but we do have a great store of common sense that allows us to make sensible judgments about survival." *—Betty Bumpers, at National Council of Women of the United States, Inc., "Woman of Conscience Awards"*

"Managerial skills are important. Today, every volunteer organization has to have a board to get tax-free status; I truly believe that all of these boards should do self-evaluations and make sure that their members have been trained—know what the organization is about and know how best to do its work."—*Elaine Sterling, president of Women in Community Service, a coalition of five major women's organizations*

ONE WOMAN CAN MAKE A DIFFERENCE

One passionate woman can change the world. On May 3, 1980, Candy Lightner's young daughter was killed by a drunk driver; four days later, Candy met with some friends to consider what could be done about this road hazard. One friend came up with a name: Mothers Against Drunk Driving—MADD. On August 29, after the guilty driver's conviction, MADD held its first press conference. Since then, U.S. deaths of drunken drivers have fallen 24 percent; and it's estimated that well over five thousand people have been saved from death by drunken drivers in the last five years. A lot of the credit goes to Candy and MADD, which now has more than 360 chapters in forty-seven states, with about half a million members and supporters. There are also affiliates in Canada, Great Britain, New Zealand, and Germany.

How can you duplicate this kind of effectiveness? First, said Candy, she read books about non-profit organizations and talked with a lawyer about incorporation. Then, she registered to vote and got to know her assemblyperson, Jean Duffy. The combination of newsworthy events—"I had in mind twenty women marching on the Capitol in California, but within two months we were about one hundred people marching on the White House in Washington"—and legislative action got MADD national media attention. Now, our country has a National Commission Against Drunk Driving, and more than four hundred laws dealing with the problem have been passed in the fifty states.

Initially, said Candy, you must research your issue. Her first goal was to convince the public that drunken driving is a crime. Hers was always a solution-oriented philosophy: "What can we do about the only socially accepted form of homicide?"

"Be prepared," she said, "to sacrifice your family life and your social life; be prepared for loneliness, for doing things yourself—volunteers come and go. You have to believe in your cause above everything else. I think my passion has given MADD credibility." The same emotion led Ms. Lightner's high-school daughter Serena (the twin of Cari, who was killed) to form SADD (Students Against Drunk Driving), which has spread to schools across the country.

Candy Lightner now serves as a consultant for MADD. She said, "In the beginning an organizer will need to raise her own capital and be able to live without a salary. Don't be afraid to ask people to donate not only money but an office and equipment—or work out of your home." MADD's first paying jobs became possible after about a year, when they got their first grant money: $100,000. Now the yearly budget is about $2.9 million.

"I can't stand apathy," said Ms. Lightner; "I cannot tolerate people who tell me that they don't vote because it won't make a difference.

"I'd much rather have my daughter back, but the fact that I've given some positive meaning to her death and that others have lived as a result makes me feel good. If you care enough, you can accomplish anything."

KEEPING THE RECORD STRAIGHT

"I think it's important that someone take pictures of as many of the events that involve women as possible; I've covered some things when I was the only photographer there," said Bettye Lane, a photographer who has trained her camera on the women's movement. "I'm trying to show things men don't like to see. I want to show the grassroots women who are not getting the credit they deserve, like Sandy Ramos, who set up a shelter for battered women."

Asked what keeps her going, Ms. Lane (who is fifty-two) said: "I think I've had my hand on top of the hot stove for so long that I don't feel the heat anymore.

"Taking a good photograph is a mini love affair; you are creating something that no one else is making at the moment. And it's yours. Our photographs are like our fingerprints; they're unique. I have been gassed; my hand was broken when a policeman hit me while I was photographing a cop beating up a demonstrator—but that was the only way to get what I wanted.

"I'm hurt by women who now have jobs that once would have been denied them but won't give credit to the women who struggled before them for that chance."

WOMAN-TO-WOMAN TALK

New "words" for the deaf/mute sign language have come from Koko, the young female gorilla whom psychologist Francine G. Patterson, Ph.D., has taught to speak with her hands. Dr. Patterson, who used her own experience as a woman in nurturing her siblings in "raising" Koko, told how her 230-pound youngster came up with a sign for a headband she wanted: the signal for "comb" but done with both hands and on top of her head. Koko, who understands spoken English but, of course, can only answer in hand signs, also signed "head scarf" by miming a woman's tying a scarf over her head. (The language previously had only a sign for "hat" —that just didn't meet Koko's vocabulary requirements.) Koko has "taught" her doll babies to "sign"; her trainer hopes that, if the gorilla should have offspring, she'll teach them too. (More about the ape in *The Education of Koko*, by Francine Patterson and Eugene Linden, from Holt, Rhinehart and Winston; teaching information: Gorilla Foundation, P.O. Box 620-530, Woodside CA 94062.)

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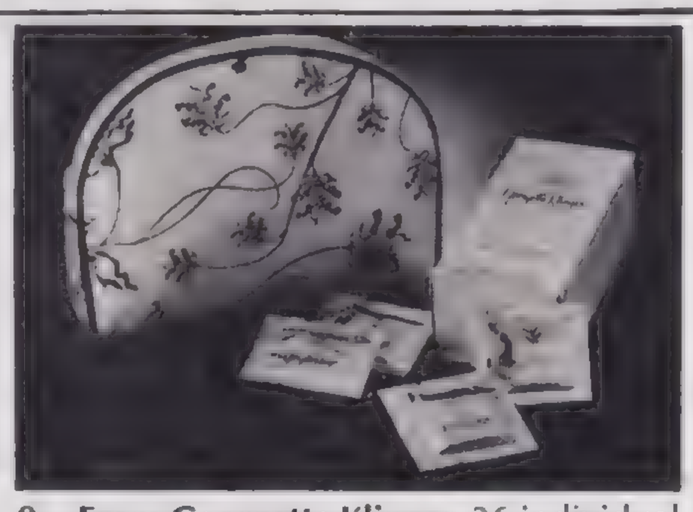

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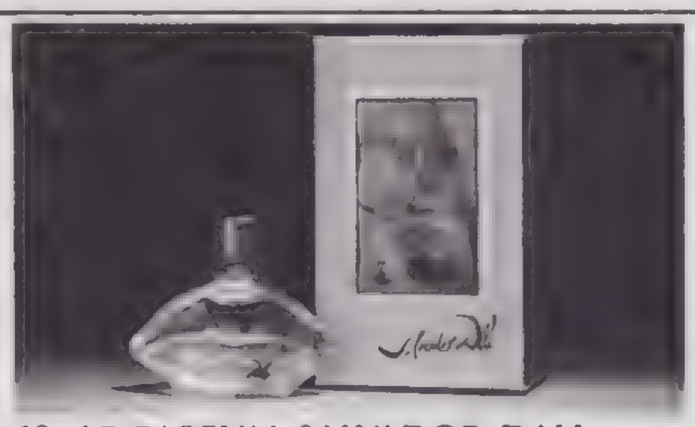

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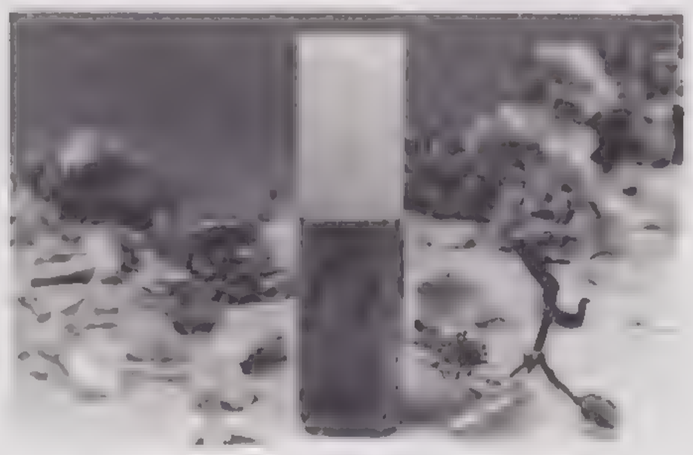

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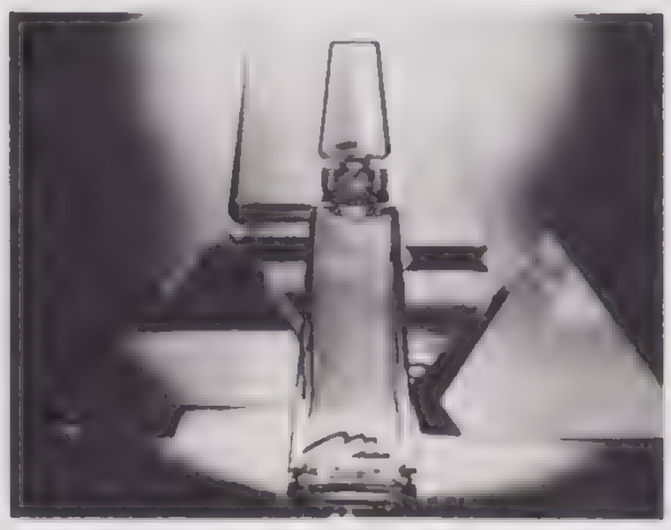

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SHAPE-UP NOW

Exercise: staying motivated . . . better, safer sit-ups

STICKING WITH EXERCISE

KING

One reason for the high dropout rate: lack of motivation. To counter this trend, fitness experts now look for ways to sustain the interest needed for long-term exercise.

New York University researchers are currently trying to find a correlation between personality traits and dropout rates. Although the study is inconclusive, researchers suspect that *low motivation could be a result of exercise programs that try to fit a person to the program rather than vice versa.* "An exercise program should be suited to the individual," says Joel Kaye, supervisor, NYU's Exercise Prescription program. "We pinpointed potential dropouts and gave them special attention." The result: adherence in the Exercise Prescription program improved; the dropout rate went from 50 to 15 percent.

The secret to increasing motivation was tailoring the program to individual needs. Key: flexibility about achieving fitness "requirements." Most exercise programs require working out from twenty to sixty minutes at least three times a week. If you're fit and highly motivated, that goal might be easy to reach. But if you've been sedentary, are overweight or easily discouraged, you won't have a reason to press on. "If people don't like to exercise for twenty minutes, they'll quit. Where's the benefit there?" says Kaye. "Better to tell them to exercise for ten minutes; then you can up the time."

Another example: A beneficial workout usually involves staying with one activity for a period of time; but to overcome boredom and keep people interested, Kaye suggests dividing up an aerobic workout. Do a few minutes on the stationary bike, then run on the treadmill. "Less is better than nothing at all," he says. "The most important thing is to get people interested so they'll want to do more."

Sit-ups

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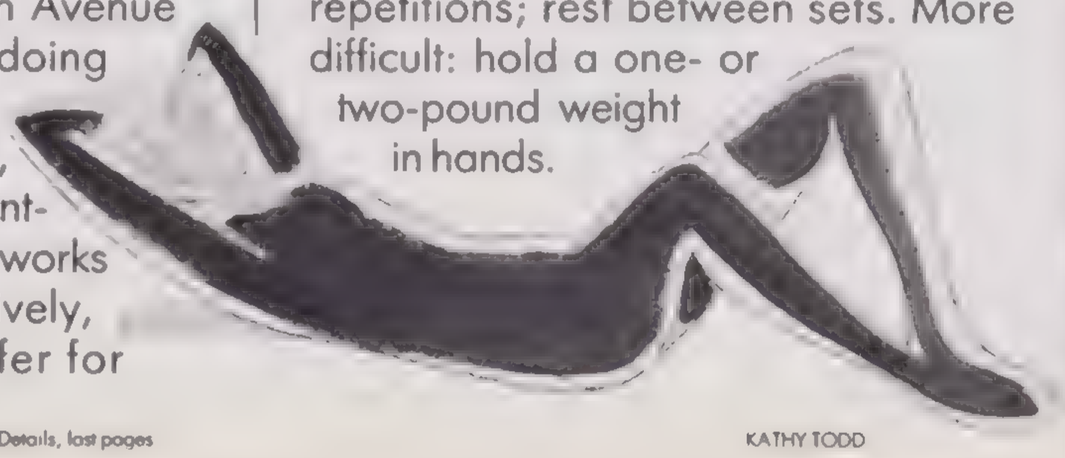

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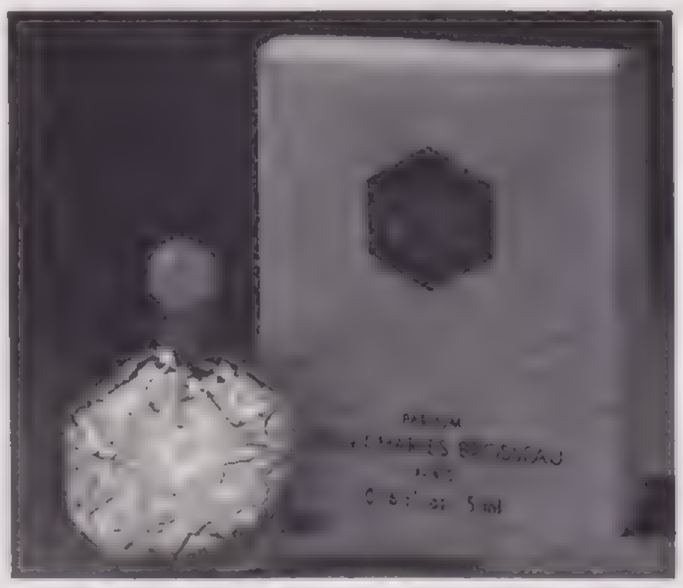

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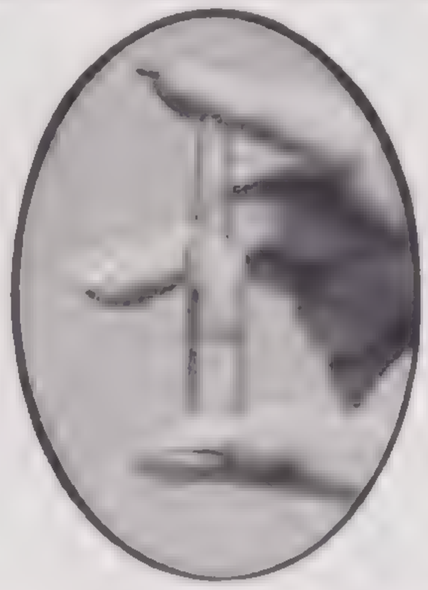

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WILL PAT SCHROEDER BE THE FIRST WOMAN PRESIDENT?

Witty, wise, and outspokenly anti-nuke, the maverick Congresswoman from Colorado is the only woman on Capitol Hill with a fighting chance for the Presidency.

BY JANE PERLEZ

Patricia Schroeder is the senior woman in one of America's most male and powerful institutions, Congress. But for twelve years, the forty-five-year-old Democrat from Denver has ignored the usual Washington stratagem of get-along, go-along. She has instead spoken out—for arms control, even though she is one of the deans of the Armed Services Committee, the rubber stamp for the Pentagon; against right-wing church groups, even though her state is an evangelical stronghold; and in behalf of those who are without a lobby, poor working women and military wives.

The mother of two children, the wife of a successful Washington lawyer whom she met at Harvard Law School (which she found stuffy and "not very challenging"), Representative Schroeder is also responsible for the one image of Ronald Reagan—"the Teflon-coated President"—that *has* stuck.

A woman with engaging blue eyes, dark hair splashed with grey, and a serious but accessible mind, Pat Schroeder might have been at the top of the list of women considered for the Democratic vice-presidential candidacy in 1984. But Rep. Schroeder, who has managed to escape the earnestness of some of her female colleagues, has always argued that women in politics, like women anywhere else, shouldn't settle for second best.

"Women have to get into the presidential race," she says in her airy office, where the walls are hung with pictures of Eleanor Roosevelt, and Franklin, along with a rare group shot of Lyndon Johnson, Harry Truman, and John Kennedy. She does not spend her days plotting how she will do it, but running for the Presidency is not out of the question.

"I still have children, and I think Gary Hart is probably going to run," she says of 1988. (Senator Hart, whose 1984 campaign she co-chaired, comes from Colorado, making it politically infeasible for her to run against him in a primary.) "The year 1992 is probably more plausible." Schroeder hopes, however, that some other Democratic woman will be the

pathfinder before then.

This is not to say that she is not a front-runner herself. Only twenty or so of the 435 members of the House are known beyond their local districts; Rep. Schroeder is one of them. While making her mark in the national conscience as a critic of overblown military spending, she has also carved a reputation within the Army, Navy, and Air Force as an advocate of better pay and working conditions for service people. Within Congress, she has combined her maverick attitude with the skill of an insider, instigating, for example, the successful push last year for the appointment of Rep. Les Aspin, a perceived liberal, as chairman of the Armed Services Committee.

Based on simple arithmetic, Schroeder believes that success for a female candidate in the 1988 *(Continued on page 178)*

Jane Perlez *is a reporter for The New York Times.*

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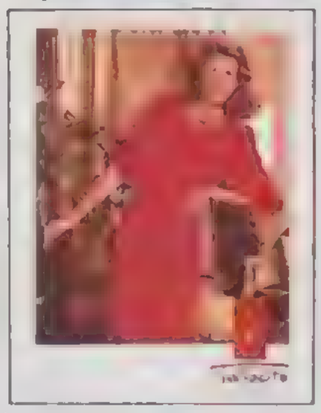

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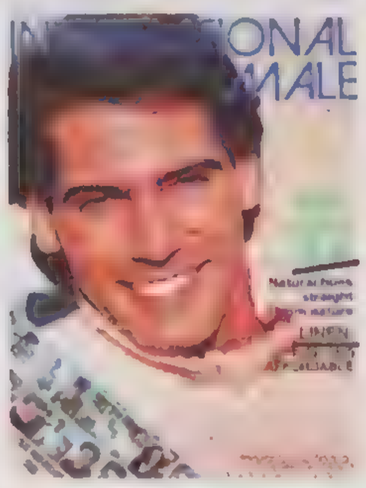

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PAT SCHROEDER

(Continued from page 176)

Democratic primaries is not so hard to imagine. She argues that in a field of seven or so male candidates, the vote would be so split that a serious female candidate would have an excellent chance. "There are not going to be six women who get into it, and I believe there will be six men; in that situation, it doesn't take much to win."

Pat Schroeder has never been shy about attacking the Administration, but she usually does it with the same off-the-cuff humor and candor she shows in the quiet of her office, among friends in Colorado, and in front of her staff. When the White House chief of staff, Donald Regan, said American women were not interested in the substance of the Geneva summit, Rep. Schroeder was out on the House floor again: "He must need some kind of corrective surgery on his head."

This Schroeder honesty infuriates some of her conservative constituents, but she has obviously satisfied most of her state since 1972, when she unexpectedly won her first Congressional race on an antiwar platform.

Her husband, James, likes to tell the story of how his wife became a congresswoman. A group of young Democrats was determined to unseat a newly elected and popular Republican, Mr. Schroeder recalls. "We approached all the logical people in the state, but none was interested. They all thought it was a lost cause." At a meeting of the group, Mr. Schroeder remembers someone's turning to him and saying, "How about your wife?" He laughed and said, "What about *your* wife?" But at home, the Schroeders realized it wasn't so absurd. "She had a lot of credentials," he says. She had come to the favorable attention of unions through her position as a regional attorney for the National Labor Relations Board; she understood the education community from teaching constitutional law at Regis College in Denver; and she had the support of burgeoning anti-Vietnam-war groups.

And while Pat Schroeder protested that it was crazy for a woman with two young children to be running in Marlboro country, Mr. Schroeder told her, "You say you're concerned about all these things; here's your chance to do something about them."

The campaign used no pretty family portraits, but rather graphic posters—to grim effect. One showed a military cemetery. "Yes, many of our troops have already been withdrawn," it said, quoting President Nixon. Another pictured a small child on a dirt floor at a migrant camp. "This radical troublemaker is out to get something from you: hope." Schroeder achieved a surprising victory over the incumbent.

She arrived in Washington the first woman ever to represent Colorado, an antiwar activist determined to sit on the Armed Services Committee. Wilbur Mills, then the chairman of the House Ways and Means Committee, had enormous influence over who sat on House committees. For reasons that still puzzle Rep. Schroeder, Rep. Mills, an exemplar of old-guard politics, gave her the seat she asked for —against the wishes of the Armed Services chairman. "Maybe he thought, 'Here is someone with moxie,' " she says.

From the start, Rep. Schroeder's most dedicated effort in Congress has been educating the public about weapons, a subject at once simple yet fraught with complexities. "The hardest thing with weapons is to put them into terms that people understand," she says.

Martin Marietta Corporation, which operates a plant near Rep. Schroeder's district, is a manufacturer of the MX missile and the second-largest employer in Colorado. In spite of this, and the presence in the state of such conservatives as brewer Joseph Coors and General John K. Singlaub, chairman of the World Anti-Communist League, she has not muted her arguments against the MX.

"With the MX, what it boiled down to was that the basing mode is vulnerable. You put the missile in a hole that doesn't move. Everyone knows that the Soviets are going to be able to target every hole and stop each missile before it comes out of the ground. I ask them," she says of the military brass who testify before her committee, " 'How does this missile make us safer?' And they can't explain."

One of Washington's top attorneys, Terry Lenzner, a Harvard classmate who has watched Pat Schroeder on the Hill, finds her indefatigable when it comes to quizzing gen-

smoke

please try Carlton.

erals who appear before her. "When witnesses try to obfuscate, she's the best," says Mr. Lenzner, who himself was one of the most aggressive prosecutors in the Watergate case.

This past year, Rep. Schroeder tried another of her out-front tactics by calling on President Reagan to initiate a nuclear test ban treaty. As she is the first to note, her proposal was similar to that announced by President Kennedy in 1963. She did not expect the bill to pass, but she argued that it was important to raise the issue and start the debate. She was disappointed when Speaker Tip O'Neill, acting on the request of Secretary of State George Shultz, pulled a watered-down resolution on a similar issue before a vote was taken.

"A test ban treaty is probably the most effective way of capping weapons in the future," she says. "If weapons cannot be tested you don't know whether new weapons work, and you accelerate the day when stockpiles become obsolete." Her hope is that the futility of the arms race might dawn on Congress in the same way that the folly of the Vietnam war finally became clear. "People kept passing resolutions against the war, until someone woke up and said, 'Let's cut the funding.' "

The world of machinery was not really new to Pat Schroeder: Her father was a pilot. He was so good he was drafted to teach aviation during World War II; he later taught his daughter. After high school, in Des Moines, Schroeder went to the University of Minnesota. She graduated in three years, paying her way by flying out to aircraft wrecks as an aviation insurance adjuster.

But she has never let her comfort with machines, or her discomfort with ever-increasing piles of weaponry, stand in her way of promoting the human face of the military: arguing for day care on bases, encouraging employment opportunities for lonely wives. "One of the most incredible experiences I ever had as a member of the Armed Services Committee was when I was visiting a base and the base commander told me that his number-one concern was day care," she says.

She has also tried to bring her public life home as a way of opening the world to her children, Scott and Jamie. "I say: 'This is what I am doing.' But I learned very early not to mandate anything," she explains. Once, when she took her kindergarten-age daughter to a public event, someone asked the young girl what she wanted to do when she grew up. " 'I want to be a congresswoman so I can swear and not get in trouble,' " Rep. Schroeder remembers, reciting her child's answer with a laugh. "She then turned to me and said, 'I told you I didn't want to come.' "

As she looks toward the twilight of the Reagan presidency, Schroeder is troubled by many of its legacies—the size of the deficit, the policies toward Central America, the influence of the religious right. "We've dismissed them much too lightly," she says of the Evangelicals. "They are much more attuned to information in the 'eighties—cable and TV—and we're still doing seminars and writing papers. Jerry Falwell has twenty million people listening, and we have twenty people at a conference of leaders."

While she takes pride in her position as the doyenne of the twenty-five women in the Congress, Rep. Schroeder also finds it a little sad. "It means Bella and Liz and others went out and ran and didn't win," she says of her former colleagues, Bella Abzug and Elizabeth Holtzman, who unsuccessfully sought Senate seats. "We don't have many more women in the House than we had in 1964. We haven't made the progress we should have."

So what keeps her going? In large part, the pendulum of public opinion. "In this country, there can be a six-week turnaround. If I just read the mail and looked outside the door, I'd be afraid to go out. But you go out and get reelected and people say, 'Thank goodness she took a stand.' " ▽

Schroeder attacks the Administration with her characteristic candor and off-the-cuff humor

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HAIR NOW

A move to slightly more length . . . Suga on modern style . . . quick care . . . a fast change at night

spring trend

What's news for spring: A bit more length . . . a natural progression from the shorter looks we've been seeing, but also an example of the styling ease, versatility that women who lead a more active life need now. (More on how active living affects hair, page 335.)

Modern version, *left*, of straight, longer hair (at the longest length: just below the shoulders) with brow-covering bangs, layered at sides, by Garren of Garren, NY . . . **A more romantic take**, *right* (seen later, this issue—and hot on Paris runways): A long, wavy Rita Hayworth look, here styled by Suga.

Stylists agree that longer hair, not to look outdated, requires fullness and shape. "The secret," says Suga, is "subtle, tapered layers rather than blunt, 'choppy' lines." Long hair also can look "heavy." Lightening its bulk with slight layering along the ends and crown counters any pulling or "drag."

How do longer styles work with different hair textures? *Slightly wavy, thick hair* is ideal for longer looks, says Suga, but should be cut along its natural waves to maintain smooth lines . . . *Straight hair* can be one length—the finer the hair, the blunter the bottom—and layered slightly near the face, but never at sides or back . . . *Very fine hair* with length benefits from a body wave on underlayers only . . . *Curly hair* needs a minimum of layering. Remember, hair's length is determined by proportion (body size, face shape) and hair type. Details—wispy layers, bangs—can vary any look.

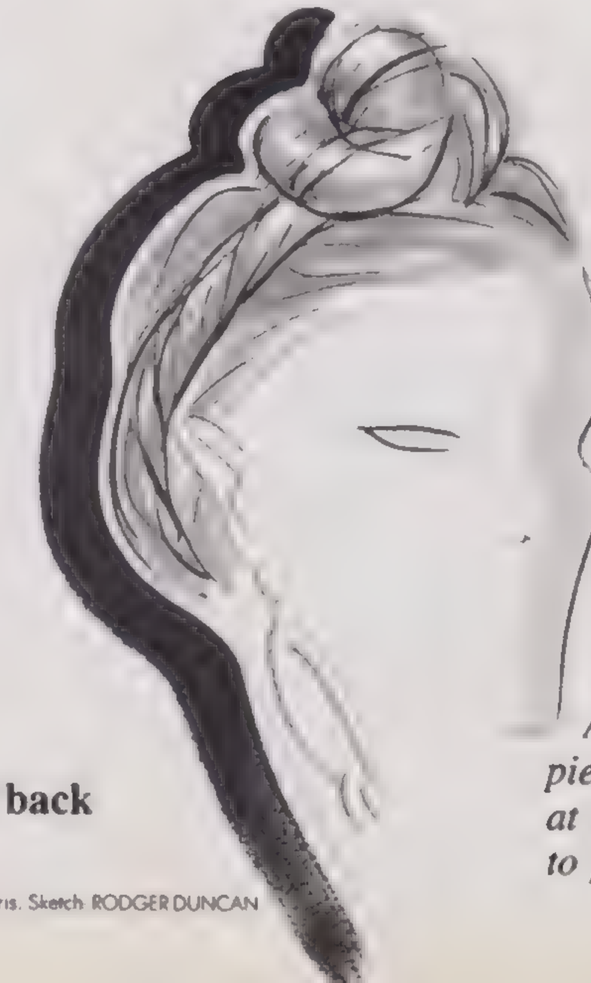
For evening, think of adding *control* to longer hair. "The freedom of long, loose hair for day," says Suga, "doesn't hold up at night." Try finger-waving hair . . . anchoring sections off the face . . . letting others fall free.

care tips

"If you can't manage your hair four weeks after having it cut, you probably have the wrong style," says NYC stylist Chin. . . . Weekly treatment: one teaspoon of Paul Mitchell's Super Charge on combed-back hair, during a day at home. (Wash out before bed.) . . . Matching products to needs: Pantene's in-store Personal Computer asks hair-care questions, gives you all the right answers.

ideas

For women new to haircolor, Roger Scalzo of NYC's David Daines Salon adds faint highlights of barely visible color that actually emerge gradually over weeks with natural oxidation . . . To build in style versatility, try double bangs—gives fuller bangs when hair is worn down, provides height on top when the longer bangs are pushed back (by Rodney Groves of the Vartali Salon, NYC).



STYLE NEWS *The "snap-on" knotted hairpiece at left, designed by Sergio Valente for Valentino's couture show, can be custom-blended at Sergio Valente's Salon, Bergdorf Goodman, NYC. Made of synthetic hair, it takes eight days to complete. Also available: braided pieces or, amusing at night, flower shapes to pin into hair.*

Photo top: ERIC BOMAN, makeup, Kevyn Aucoin, earrings, Billy Boy. Photo right: DOMINIQUE ISSERMAN, makeup, Valanta of Paris. Sketch: RODGER DUNCAN

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MODERN WOMEN, ANCIENT RELIGIONS

For Indian women, a thoroughly modern life is supported by ancient religious tradition.

BY ANEES JUNG

In India the gods have an eternal force that the passage of time cannot negate. As stresses and strains have changed Indian society, the Indian gods have merely changed forms. Traditions of worship are tailored to the frenzy of the times, and successful modern Indian women have adjusted their lives to accommodate their faiths. For them, the gods in heaven are today as relevant as they were for their mothers and grandmothers.

Nalini Singh is around thirty-five years old, small, slender, and soignée, with black hair, black eyes made blacker with kohl, and a glowing olive complexion. In New Delhi, where she married into a household known for its political and traditional eminence, she works as a television newscaster as well as for an international organization.

Singh begins each day in the family shrine, after her morning jog and ritual bath. The prayer room, a space that has been the traditional refuge of orthodox women over centuries of Hinduism, is the one room in the house where Singh has complete privacy from the demands of family, home, and work. With devotion, she cleans the room, lights the lamps and the incense, offers flowers, reads part of the religious texts, and rings the small brass bell, at times frantically, to summon her two children to prayer.

Though the smallest in the house, the prayer room is integral to the life of the family: it holds the essence of a daily rhythm that has not been questioned for generations. Images of gods that have been brought from shrines all over the country are arranged on a raised platform fragrant with flowers and incense. Two large plastic containers, the kind ordinarily used for storing gasoline, are filled with holy water from the Ganges River. The sacred mingles easily with the mundane. As in all Hindu homes, the temple room serves as a crucible for one's daily and spiritual being. Here material valuables are stored to keep them from harm, and here rest the family's spiritual treasures—the secret hopes and desires confided in silence to the gods.

We are seated in Nalini Singh's high-ceilinged drawing room, whose paint has begun to peel. Faded Persian carpets rest on the floor. Books, from religious texts to treatises on feminism, are piled on a wall shelf. We drink cold coffee, eat cream cakes, and talk about her favorite gods.

"I fast for Santoshi Ma every Friday," says Singh. "She is the Goddess of Contentment, a twentieth-century incarnation of the ancient Mother Goddess. Her worship is monopolized by women, young and old, who flock to her temples across the cities of India to pray for socially sanctioned goals rooted in contemporary anxieties. I am among these women. The goddess gives me solace. All is variable except the Mother."

There is no dichotomy in Nalini Singh's life between the sacred and the profane, the traditional and the modern, she insists. She questions the superiority of her husband as sanctioned by the Hindu code, yet she fasts for his long life and well-being on special days in the year. She refuses to admit the caste hierarchy endemic to traditional Hindu society but would not feel happy if her children were to marry anyone outside the Brahmin fold. She analyzes the phenomenon of Santoshi Ma with skepticism but never fails to fast in her honor every Friday, sprinkling the water that has washed the mother's feet in every corner of her home, for plenty and for prosperity. Her rational mind questions the efficacy of rituals, but in their repetitive rhythm she finds intoxication. "Rituals are necessary ways of reaching god," she says, rationalizing her patterns of living. "Unless a link is established with a deity being worshipped, there can be no response, like trying to talk on a telephone that is not connected to an exchange. For some, ritual may not be necessary. Hanuman *(Continued on page 192)*

Anees Jung, *a journalist living in New Delhi, has written for The New York Times and The Times of London.*

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MODERN WOMEN, ANCIENT RELIGIONS

(Continued from page 188)

was a monkey who could neither chant the name of God nor indulge in baths of self-purification. Yet he was the character who came closest to Ram, his god."

Before going to her office, Singh makes a ritual stop at the temple of Hanuman, the Monkey God, who is poetically referred to as "Son of the Wind." "One goes to the temple for a 'darshan,' a glimpse of the god. When you glimpse God, he gets a chance to glimpse you," Singh says. She has been going to this temple for years. It began as a gesture of gratitude to the god when she got a job that she wanted. "With recurring bouts of wants, I keep going back to the temple for more prayers, more thanks. It is now a habit. I do it as a discipline, to prove to myself that I can do it every day of the year, even when I am on field trips. It does not interfere with my work. In fact, I work better. I fear that things may go wrong if I do not visit the temple."

If devotion by its very nature is cleansing and purifying, then Nalini Singh's worship has achieved fruition. It has stabilized a life that seeks a balance between the weight of tradition and the pressures of modernism.

Protest meetings were held in mosques. Muslim women wearing black veils marched in silent processions: they were out in the city streets though still behind their veils. Priests robed in black knocked on the portals of the Indian parliament. They were protesting the decision of the Supreme Court of India that ruled in favor of Shah Bano, a seventy-year-old Muslim woman who had sought alimony from her husband after he had abandoned and divorced her to take another wife. She had demanded justice under the Criminal Procedure Code; her husband had claimed precedence for the Muslim Personal Law as enshrined in the Holy Koran. According to this law, a woman is entitled to alimony only for the first three months following the dissolution of a marriage.

Seated in a throne chair, dressed in a cool cotton sari, Najma Heptullah, then the deputy chairman of the Upper House of Parliament (now one of the general secretaries of the Congress Party), pounded the table with her jeweled hand, bringing the house to order. She outmaneuvered the priests who had come seeking support for the Muslim Personal Law by asking to what extent they would also insist on application of unpopular Koranic laws like corporal punishment for thieving and stoning women to death for adultery. Liberal Muslims felt that Heptullah's actions were based more on political savvy than on personal commitment.

The complexities apparent in Heptullah's public life are inherent in her private life. Symbols of religion physically assert their presence in a home that otherwise wears a veneer of modernism. Amidst plush velvet furniture and antiques of crystal and ivory hangs an old-fashioned print of the Kaaba, the holy shrine in Mecca, where Heptullah always makes a stop on her way to the West. Around her neck hangs a large gold medallion, finely engraved with a verse from the Koran. In her nose beams a sickle moon, finely studded in diamonds.

She has come a long way from the days when, as a young woman, she had to travel to college in a curtained bus. Her memories of growing up in Bhopal are of leisured men who wore colorful silk scarves and chewed betel nut and of women who studied, worked, and ruled. Yet orthodox elements in society had questioned her decision to study science and take a doctorate. Why should a beautiful girl go to college and seek a job? they had said. Colleges and jobs were for ugly girls. "To study is a part of my religion," says Najma Heptullah. "'Go to China if you have to seek knowledge,' said the Prophet. And at that time, China was perhaps as far as the moon is today. I define a modern woman as one who is free to express herself, whose opinion is taken seriously, and who has broken the chain of traditions while preserving certain values in life. Islam has given me a way of life, a right to live in society with a family, a home, comforts, temptations, responsibilities. The effort of a Muslim should be to live in the world and remain detached from it."

But Heptullah is a Muslim woman endowed with social and economic stature. What about Islamic women who are doomed to their courtyards? "That has nothing to do with Islam," she says. "It is dis-

tortions in society, not in religion, that have banished women behind walls. At a time when women were buried alive, treated as chattel, the Prophet provided women with a social system. They were entitled to the property of father, son, and husband, and they had a say in marriage. He permitted them to go to war with their men and to nurse the sick and the wounded. The Prophet would rise to receive his daughter. His wife Ayesha became his spokesman and was heard. If a woman commanded credibility thirteen hundred years ago, why not now?''

As I leave her, the words of my father return. He had told me the story of Zainub, the Prophet's granddaughter, who went to address the court of Yazid, who had slain her brother. She was assaulted and the *chador* was ripped from her head. To guard her privacy and grief, she brought her hair forward to hide her face. But when the moment arrived to speak, she flung back her hair and spoke. Yazid's court shuddered. The voice of a woman, hitherto veiled, had lashed out to right a wrong. Even then, it was not impossible for a woman of strong mind and will to take her place in public affairs.

Sikhism joined the most liberal aspects of Hinduism and Islam. It stresses simplicity, freedom from ritual, and equality between the sexes, between rich and poor. In a Sikh temple, all eat from a common kitchen. Women are welcome in the congregation, where they are allowed to act as priests and to recite from the holy book.

''I am a Sikh,'' says Rami Chhabra, pointing to the *kada* on her left

Every morning after jogging, Nalini Singh burns incense in the family shrine

arm, a steel bangle that asserts her religious identity. Her fervor comes as a surprise to people who have known her for years but had never realized she was a Sikh. Like many, Chhabra had broken away from her religion as it became more institutionalized. When she cut her hair, she went against the Sikh code. She married a Hindu who wore neither a *kada* nor a turban. She held no religious ceremonies in her home, not even to celebrate the birth of her son.

Then the Golden Temple became an armed stronghold of terrorists. ''It was no longer a sanctuary,'' says Chhabra. ''When the army invaded the temple, I was among the first to welcome the military action. Then came the November riots after Indira Gandhi's assassination. Sikh homes were burnt and Sikh identity was attacked. I found myself returning to my religion to assert my roots. Now I insist that the *ardas* be chanted in my house. It is the last part of our holy scripture, recalling the sacrifice of the saints and proclaiming the oneness of God. It is an evocative expression of all that I believe. Today I need to reaffirm my faith through some form of ritual. Like music, ritual has a rhythm, and that works despite itself.''

Rami Chhabra, like all modern women, wears a look of urbanity and stands for causes that are human rather than parochial. ''I stumble into causes, and I fight and work for them. Trying to integrate the cause with the way I live sometimes creates difficulties, an acute feeling of loneliness. But that does not deter me from going ahead. I have always considered my work part of my religion. The egalitarianism that I imbibed from my faith I try to bring to my work, especially in the field of women's development.''

I recall my visit some years ago to one famous Sikh temple in Anandpur Saheb, which was couched like a lion in a range of hills. Inside was the Granth Saheb, the Holy Book, and around the shrine were swords, spears, and daggers, arms used to guard a battered faith, a broken people. The kettle in the courtyard symbolized the pot from which the poor are fed, and the sword was the symbol of protection. Devotees moved like a stream, their heads bowed to the silence of a Book, to the display of arms. Such devotion I again saw in Rami Chhabra's eyes.

An enlightened Sikh, a religious Muslim, a ritualistic Hindu, are three among a nation of women who have kept a god alive. Apparent and discreet at the same time, this god frames the window through which they view the world. ▽

VOGUE, April, 1986

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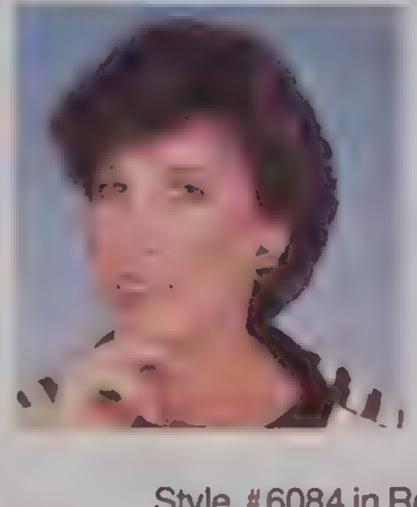

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beauty now

Hair care, makeup, scent news . . . from a black woman's point of view

Keep an eye on: the "new" Dutch model Louise Vyent, above and right, seen first in February Vogue—and going places . . .

HAIR FIX

Most black women treat their hair chemically. Is damage inevitable? "Using one chemical process is *not* damaging. It's the combination or overlapping of chemicals that can be harmful," says David Cannell, Ph.D., vice president of research and development at Redken Laboratories.

One common cause of damage is *"touch-ups."* "When a woman with chemically relaxed hair returns to the salon to have new growth treated, a stylist often restraightens some already-treated hair." One solution: a stylist who applies the chemical process *only* where it's needed....For daily care, Redken's Kerasoft shampoo and conditioner softens black hair, makes damage less likely.

"I like a clean, classic, well-groomed look," says makeup artist Sandra Bocas, who works freelance and by appointment at NYC's Benjamin Salon (752-6900). "The 'base' should be your best possible skin condition. From there, the challenge is to find the right foundation. Black skin ranges from light to dark with many subtle variations in between. Whatever your shade, choose a foundation with more yellow than pink: a pink-toned base makes dark skin look ashy. Then, work *with* your skin tone: if it's medium brown, use dark brown or plum on eyes, pure red blotted on lips. My preference: red polish on toes—a wonderful surprise."

star scent *We all know that singer Dionne Warwick, below, is making a strong comeback; but she's also entering the beauty business with a new fragrance out this month. Why the singer/scent hook-up? "My music has less to do with it than the simple fact that I love fragrance, and that people—in elevators, in taxicabs—seem to notice what I wear. So, I decided to develop a scent of my own." The result is Dionne—a heady Oriental blend from Elysee Cosmetics. —Contributed by AUDREY SMALTZ*

Top photos ULI ROSE Hair, Frederic for Bruno Dessange Salon, makeup, Andrea Paoletti Large photo. Christiaan's Knot headwrap, Carol for Eva Graham earrings, Sanford Hutton for Colors in Optics glasses *Inset* Patricia Underwood headwrap, Isaac Manevitz for Ben-Amun earrings *Bottom* TONY FRANK/SYGMA Details, last pages

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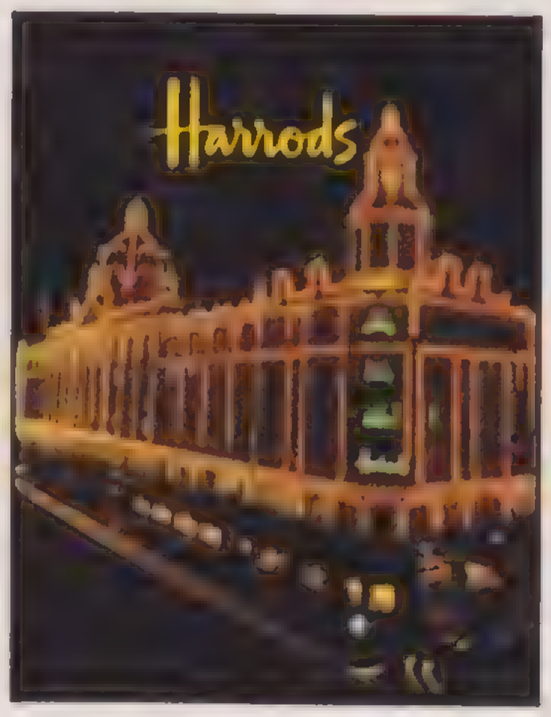

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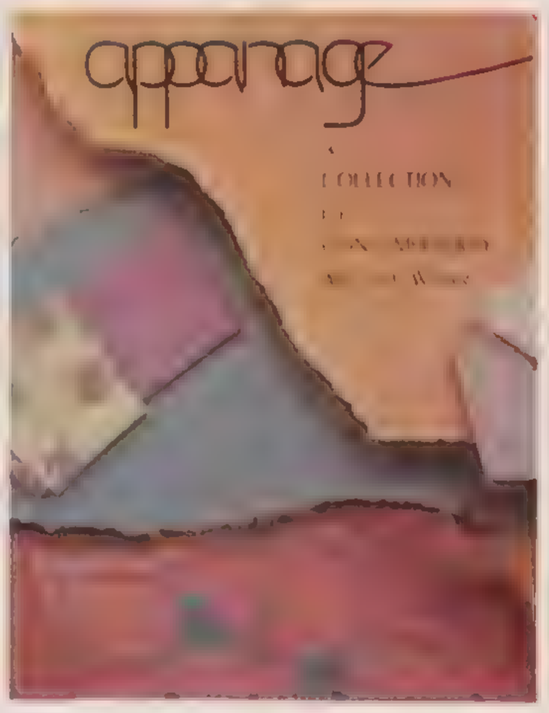

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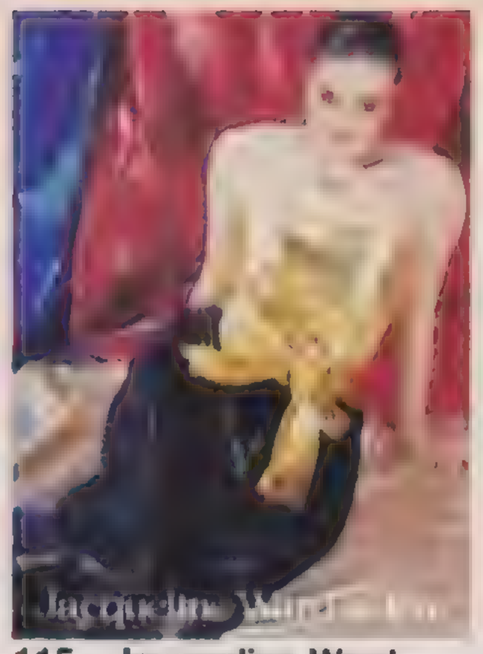

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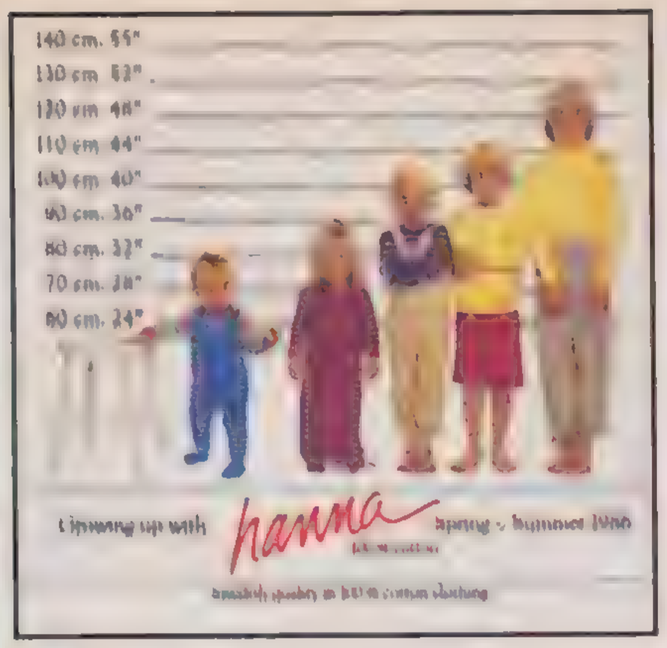

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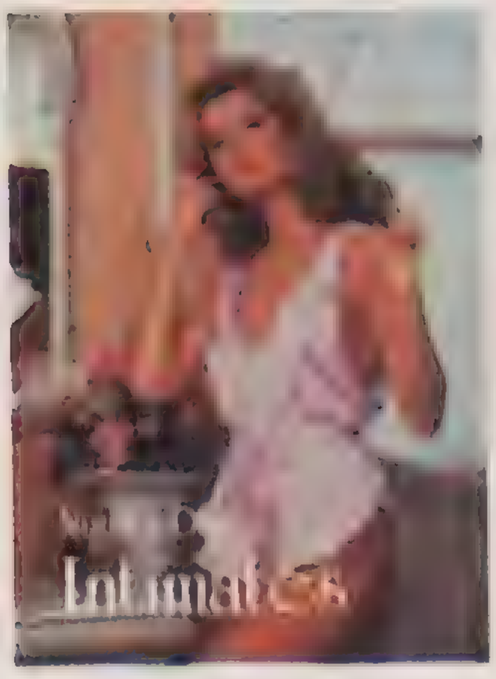

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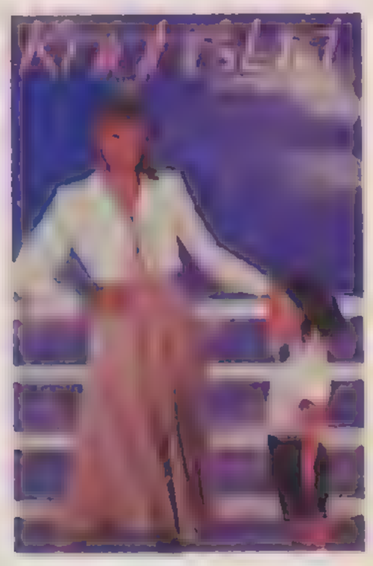

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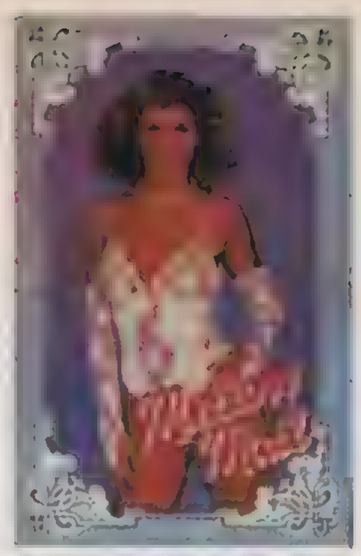

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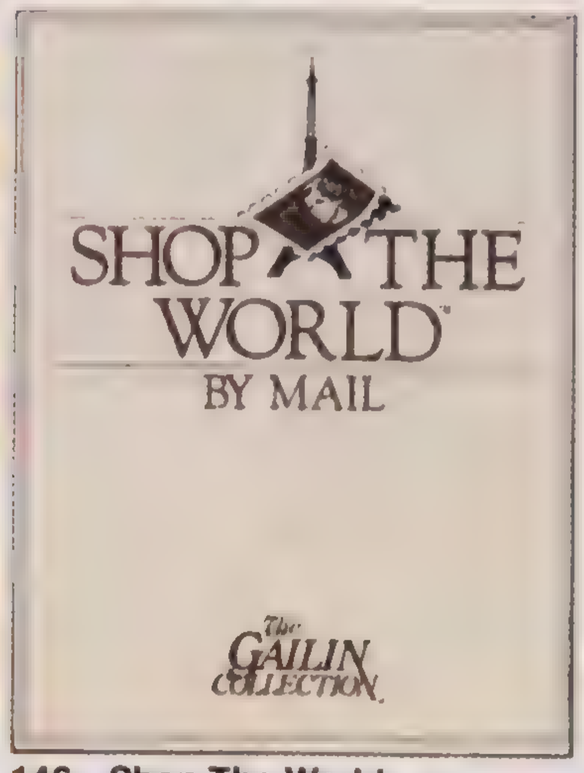

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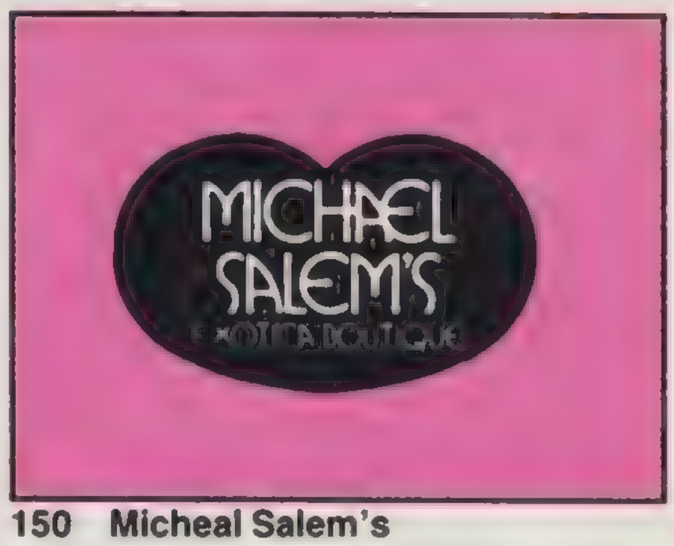

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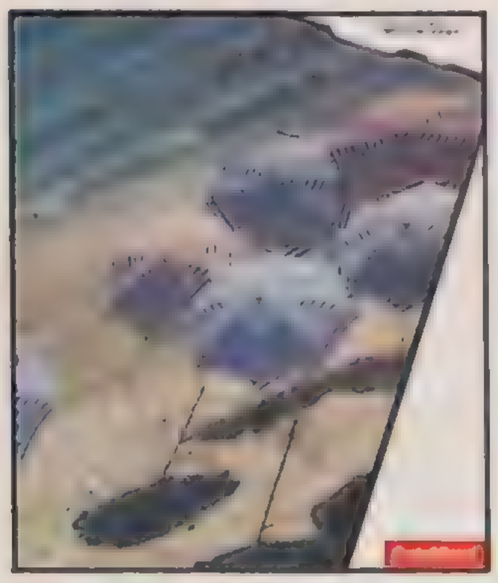

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BOOKS

The Good Breast and the Bad—Melanie Klein in theory . . . Anne Rice on porn for women . . . The Hamptons: site for sore egos . . . Vadim & Fonda & Bardot & Deneuve . . . .

The father of invention: Vadim with (l. to r.) Bardot, Deneuve, and Fonda

SVENGALI OF THE DOLLS

BARDOT DENEUVE FONDA
By Roger Vadim. Simon & Schuster.
416 pages. $17.95

Reviewed by JANET MASLIN

Say what you will about Roger Vadim's methods but they certainly get results. As the first to deny his having any Svengali-like tendencies, Vadim has nonetheless wooed, won, and helped to remodel some of the world's great screen legends, spotting them well ahead of even the most prescient talent scout. He first met Brigitte Bardot when she was a fifteen-year-old schoolgirl, Catherine Deneuve as the seventeen-year-old kid sister of a movie star, and Jane Fonda as an eighteen-year-old American in Paris, dancing with a friend of his at Maxim's. Vadim playfully slipped a note into his friend's pocket, suggesting that his partner had fat ankles. Though Fonda later found the note, she still went on to marry Vadim, make films with him, and bear his child.

Having already told of his exploits as a queenmaker nonpareil in an earlier book (*Memoirs of the Devil*, published here in 1976), Vadim is happy to recount them all over again, this time in greater detail. He tells of the very young Bardot, "the type of flower one waters but does not cut," whose parents were so protective of their daughter's virtue that they sent Vadim's mother a list of rules to be observed when Brigitte visited her fiancé on a Christmas holiday. They specified that Brigitte must dress for breakfast, but they never bothered to insist that she sleep in a separate bedroom. Needless to say, Vadim did not insist either.

Later on, after Bardot's parents' influence had receded enough for her to make films like *The Girl in the Bikini*, Vadim discovered that while he was married to one of the world's most conspicuous sex symbols, "my cocker spaniel, Clown, who had only his shiny coat and charming nature to recommend him, was better known than I was." With that, he decided to become a director. He is not shy in citing the "new, bold tone and a very free style, unusual on the screen" of *And God Created Woman*, the 1956 film that bared Bardot, launched Vadim, and became one of his better-known screen efforts.

While making that film, Bardot fell in love with her young costar, Jean-Louis Trintignant. This, Vadim maintains with typical aplomb, was a good thing for him, too. "I neither expected nor wished to get Brigitte back, but I was happy—and, I must admit, a little bit amused—by this unexpected therapy which spared me the bitterness that usually comes at the end of an affair," he writes.

Actually, Vadim's having been so consistently left by his former protégés once they outgrew him is one of the more sympathetic aspects of his story—that, and what sounds like his genuine love for and attentiveness toward the four children he has had by four different women. But he cannot resist pointing out that he may have been a better parent than any of them, particularly Jane Fonda. "I had more experience than she with babies," he writes, "and taught her many things which usually only mothers know."

In the course of this memoir, which has the same brash charm that has made Vadim so demonstrably popular, there is also room for name- and place-dropping on a grand scale. Vadim knew Malibu, St.-Tropez, and Saint-Germain-des-Pres when they were still worth knowing, and he numbered Colette, Edith Piaf, Salvador Dalí, and Jean-Paul Sartre among his early acquaintances. The Duke and Duchess of Windsor came to his second wedding (to Annette Stroyberg, who also attempted an acting career). He spent one vacation with the Kennedys, and a Christmas with Robert Redford. He claims to have coined the word "discothèque." He persuaded Jane Fonda to read Machiavelli's *The Prince* long before she cared about politics.

Vadim is a skillful raconteur; time has not dulled his memory for either these sorts of details or for cattier ones. He notes that Bardot was a penny-pinching bourgeoise who never quite grew up, Deneuve a domestic tyrant with a shoe fetish, and Fonda a humorless stoic with nothing like his own *joie de vivre*. No matter; they did have a chance to get even. Vadim injured himself while directing a fight scene on a day when Bardot, Stroyberg, and Fonda, his first three wives, and Deneuve, whom he almost married, happened to be at the same studio. "I saw the anxious faces of four women leaning over me," he writes, "and despite the terrible pain in my shoulder I was able to savor *(Continued on page 208)*

Janet Maslin *is a film critic for The New York Times.*

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BOOKS

(Continued from page 206) that moment to the fullest.

"'He's completely green,' worried Brigitte.

"'That's normal for a Martian,' explained Catherine.

"They all looked at me for a minute—Brigitte, Annette, Catherine, and Jane—and burst out laughing."

GOOD BREAST, BAD BREAST

MELANIE KLEIN: HER WORLD AND HER WORK.
By Phyllis Grosskurth. Knopf.
544 pages. $25

Reviewed by
ROBERT RODMAN, M.D.

Melanie Klein's disruptive originality and her theories of child analysis burst upon the psychoanalytic world of Berlin in 1921 and continued their astounding development after her move to London in 1926. From then until her death in 1960, she surrounded herself with a

Melanie Klein: prisoner of childhood

group of ardent supporters who became known as the "English School" (as opposed to Freud's "Vienna School") of psychoanalysis. Her adherents regarded her theories on child development as the most accurate and powerful explanation of human emotional life ever articulated. Her detractors scorned her arrogance, her dating of complex mental development to the first months of life, her stimulation of patients with premature interpretations that verged on brainwashing, her exaggerated claims of cure, and her seeming inaccessibility to reasoned disputation.

Because Klein's theories have not been accepted by the majority of psychoanalysts (her supporters are found mostly in South America and England) and her theories are not commonly discussed in the United States, Phyllis Grosskurth's new book, *Melanie Klein: Her World and Her Work*, is a welcome and important contribution to psychoanalytic theory and the history of ideas—and it will assuredly stimulate interest in Klein. The author writes passionately, her research is extensive. And although her bias toward Klein is apparent, Grosskurth includes a vastness of detail, pro and con, that will serve as raw material for many future studies.

The book opens with a moving portrait of Klein's beginnings, in Vienna, and her struggle to survive a family "riddled with guilt, envy, and occasional explosive rages, and infused with strong incestuous overtones." Her mother, a frustrated, demanding woman, interfered whenever Melanie had a chance for happiness—meddling in her marriage to Arthur Klein and in the rearing of her children. Melanie's father, an unsuccessful physician, openly favored her oldest sister, Emilie. Her brother Emanuel, whom she passionately adored, was jealous of her.

At the age of twenty-one, shortly after her father's death, Melanie married. She became pregnant immediately and fell into a depression that was to last through and after the births of three children in rapid succession. Grosskurth writes that Melanie was repelled by sex; Arthur was apparently a philanderer.

After her mother's death, Klein entered analysis with Sandor Ferenczi, a close collaborator of Freud's, and then, in Berlin, with another member of Freud's inner circle, the more conservative Karl Abraham. Soon thereafter, she began her own practice. Her first three patients were her own children; she disguised the fact in her writing, Grosskurth notes, possibly because her work with small children was shocking at a time when many practitioners believed analysis to be intrusive and harmful to children. Melitta, Klein's daughter and later an analyst herself, publicly attacked her mother and her theories. Hans, with homosexual conflicts, died at twenty-seven, probably a suicide. Only her youngest, Erich, stayed close to her.

Klein believed in Freud's "death instinct," and that an infant must deflect this instinct or die. According to Klein, this deflection is expressed in the child's destructive phantasies about the mother's body (phantasy spelled with a "ph" to indicate unconscious thought, as opposed to an "f," which means, to Kleinians, conscious daydream).

The infant's projection makes the mother who is not instantly *(Continued on page 210)*

Robert Rodman's *second book, "Keeping Hope Alive: On Becoming A Psychotherapist," has recently been published by Harper & Row. Dr. Rodman is also the editor of the forthcoming "Selected Letters of D.W. Winnicott" (Harvard University Press).*

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BOOKS

(Continued from page 208) responsive to the child's needs (the "bad breast") seem dangerous, a different person from the gratifying mother (the "good breast"). In the second half of the infant's first year of life, a crisis Klein called the "depressive position" develops. The infant begins to notice that the two "breasts" are really aspects of one person. Guilt and depression inevitably follow; the child is afraid that his phantasy attacks on the bad mother have damaged the good.

If the two opposing maternal images are combined into a more realistic picture of a single, unified mother, the child's development proceeds normally. The child learns to restore the "injured" mother through acts of reparation, such as an affectionate gesture. If the images are not combined, the child's view of the world will not become fully integrated, and this will appear in behavior toward others that Klein would consider psychotic.

Klein believed that the struggles around the depressive position are more crucial to later development than the Oedipus complex. This clearly differentiated her theories from Freud's, and it brought forth his severe criticism. She believed that most normal people live their lives on the threshold of the depressive position, advancing and retreating according to their strengths and weaknesses.

It is clear from Grosskurth's observations that Klein needed to be the leader of a phalanx of devotees and that she mistrusted all who did not share her views. Struggling to break free from her mother's excessive influence, she was forced to become brilliantly inventive and differentiated from all other theoreticians. She was irritated by originality among her supporters that was not acknowledged as coming from herself. She evoked intense allegiance and equally intense revulsion.

My own view is that by being a meddling mother herself, unable to let her children develop in their own ways, and by denying, in her theory, the importance of the mother's actual behavior to the child's emotional development, Klein ate her cake and had it, too. Her effort to recover from her own childhood included the transformation of private torment into public debate. Her arrogant mien attracted colleagues who identified with her and who went on to lay the groundwork for conflicts with analysts in later generations. Constantly enforcing contrasts between her own views and those of others, presumably to avoid dilution of the power of her theories, she frustrated all attempts at integration and thrived on a sense of isolation born of misunderstanding.

Grosskurth offers no settled and proportioned judgment of Klein, except that she was profound—and unjustly vilified. This in a way is fitting. For in spite of the fact that Klein pried open our eyes to the range, depth, and universality of phantasy, her ultimate place in psychoanalysis has not yet been determined.

It is a stunning fact that the attempt to perceive and systematize the truth about human life over the last hundred years has engaged the most creative psychoanalysts in simultaneous strivings for the resolution of their own personal conflicts. This seems eminently true of Melanie Klein. But regardless of the provenance of ideas, the ideas themselves must be met with open minds, especially when they imply, as did Melanie Klein's, that the rest of us are wrong.

Liebling's Paris: golden meals, golden years, and gout to go

A.J. LIEBLING: WINE, WOMEN, AND FOIE GRAS: If tens of thousands of middle-aged or close to it, reasonably affluent, and reasonably well-educated Americans have spent more than a few summer nights thinking they really ought to try a Tavel, it's because they read A.J. Liebling twenty-five or so years ago in *The New Yorker*, where most of **Between Meals: An Appetite for Paris** (North Point Press) first appeared. Tavel is a rosé, the *only* rosé according to Liebling, and it is celebrated here along with oysters, lamb spiked with anchovies, Calvados, "artichokes on a pedestal of foie gras," pretty women, and a Paris which may or may not have existed but which is all the more real for being (possibly) mythic.

A.J. Liebling, who died in 1963 when he was fifty-nine, was in and out of Paris from childhood on—as a student, war correspondent, and gourmand. Actually he was a glutton, for France as well as for food. The latter appears to have killed him. "In the end," James Salter says in his rueful introduction, "he destroyed himself through gluttony with kidney and heart trouble and his fingers, toes, and even ears disfigured by gout." Yet the grand eater, if he is a writer of Liebling's wit and precision, leaves behind a truly delicious memoir.

It is wonderful to read this book, to reacquaint oneself with the Paris of Colette and Hemingway (Liebling, though in neither's circle, spanned both); and to be reminded of Liebling's friend Waverley Root and his extraordinary book *The Food of France*. It is wonderful to read of little bistros, little bars, and little people—Liebling's acquaintances always seem to have just stepped away from Brassaï's camera.

It is not so wonderful to realize how *much* this man is eating, or that every woman in these essays is perceived as a boy toy. Ah well, perhaps they were. Liebling had some golden years and some golden meals in Paris. If one ends this book feeling a bit sad, it may be because its author did, too.

—MARY CANTWELL

ACTING AS SALVATION

BEING AN ACTOR
By Simon Callow
St. Martin's Press. 208 pages. $13.95

Reviewed by LEO LERMAN

For almost a quarter of a century I chaired a monthly luncheon, during which actors (Helen Hayes, Julie Harris, Sir John Gielgud, Carol Channing, Geraldine Page, Maggie Smith, Lily Tomlin) were asked to talk theater. They talked, our stars, radiantly, wittily, and frequently specifically. The questions were almost ritualistic: "Why did you become an actor? What is an actor? How can you keep on doing it night after night? How do you keep from growing stale? What does the director do? How much of your 'real' life is in your performance? How can you endure the impermanence of it all—the hit or miss; star one day, maybe nothing next? What *is* theater really?"

Simon Callow, best known for having created Mozart in the National Theatre (London) production of Peter Shaffer's *Amadeus*, and now on the movie screen in *A Room with a View*, never came to one of my monthly luncheons. But, oh how I wish he had! His *Being an Actor* is the best book I have ever read about that hallucinatory state. The best. It belongs right up there with Stanislavsky's *My Life in Art* and Karsavina's *Theatre Street*. What makes *Being an Actor* unique? Callow's honesty: about darling self, about self as actor (and his professional experience is, although he is thirty-seven, definitive), about theater in all of its departments and manifestations. Callow sees from inside, then somehow manages to stand outside and look in. It is his sense of irony which hones his honesty into an instrument of piercing illumination: "In the world's eyes, I must have seemed strikingly successful. I was playing leading roles at the National Theatre, in a bright blaze of publicity, and sometimes to actual acclaim. . . . No one could ask for more. Except that I was deeply unhappy."

Callow writes as naturally as shooting stars teem in the late summer skies. "I think," he writes, "if I hadn't found acting, I might have gone mad, or else died inside." So here we have acting, theater *(Continued on page 212)*

Leo Lerman *is Editorial Advisor to The Condé Nast Publications. He has been involved with the theater internationally for over half a century.*

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BOOKS

Callow (r) with Paul Scofield in "Amadeus"

(Continued from page 210) as salvation. I remember Barbra Streisand's telling me very early on in her career that onstage she felt safe; and Angela Lansbury, essentially a shy woman, loses it—her shyness—in the theater. But Callow puts it best: "I was *being in another way,*" he tells us about one of his breakthroughs.

Being in another way. . . isn't that true of any act, any state of creativity? Here, then, is the deep significance of Callow's book: his intimate writing about self, getting to be an actor, acting, theater, the step by painful step of putting on a production, sustaining it, the fallow times, the horrors and the epiphanies . . . All of this is about life as we must live it, as we must cope with it or go mad or die inside.

SENSE AND SENSUALITY: André Brink's **The Ambassador** (Summit) is a brilliant exploration of the liberating—and terrifying—power of love. Recently retranslated by the author, an Afrikaner, and set in a Paris of "narrow lanes. . . surrealist figures with burning eyes, pale faces, dark beards," the novel is written from the points of view of the three main characters: Nicolette, a self-absorbed young sensualist, and the two men whose lives she unwittingly but inevitably destroys—Stephen Keyter, a tormented Third Secretary in the South African embassy, and the ambassador himself, a man "on the edge of a precipice. . . [a] knife edge of choice, between the established pattern" of his life and the new freedom he'd glimpsed. Brink's command of language is masterful; his story grand and fateful in the old tradition.

—ELIZABETH GLEICK

INTERVIEW WITH THE PORNOGRAPHER

Best-selling author Anne Rice on pornography, true love, and sexual exiles

By RON BLUESTEIN

Between times on the best-seller list—the paperback edition of *Interview with a Vampire* (1977) and *The Vampire Lestat* (1985/86)—Anne Rice has published four pornographic, pseudonymous novels: *The Claiming, Punishment*, and *Release of Sleeping Beauty*, a trilogy by A.N. Roquelaure, and *Exit to Eden*, by Anne Rampling. These books, in which straps lick and faces flame, where masters love their slaves and no one really gets hurt, had critics raving again. This time, critics from *Screw* and *DungeonMaster*, not *The New York Times* or *The Washington Post*.

Anne Rice's externals don't suggest a woman who writes such lines as "Two pink, plump-breasted little Princesses, glistening with sweat, rode wooden horses with wild rocking gestures. . . ." At forty-four, she has a high-school look (long hair with bangs, blouse, sweater, skirt); she's married to her high-school sweetheart, Stan; and her San Francisco house holds a menagerie of pets.

I talked to Anne recently about her erotic novels, her vision of a pornography for women, her movie projects, and her marriage.

Ron Bluestein: *Why did you start writing erotica?*

Anne Rice: I had always had elaborate fantasies, and I wanted to put them down.

RB: *You write about people who spend their lives in sexual exile—the phrase is from "Exit to Eden." Do you think it's still possible today to be in sexual exile, to be a sexual outlaw?*

AR: I think there are probably millions of women in the United States who are sexual exiles in the sense that they have sadomasochistic desires and no language to express them. It's absolute madness that those desires are unexpressed. What women do instead is go out and buy what are called "bodice-ripper romances," and they buy them by the ton, literally. So yes, there are sexual exiles all over the world—women.

RB: *What is women's pornography? How does it differ from men's?*

AR: I don't really like visual pornography; like many women, I'm more stimulated verbally or tactilely. I think a lot of pornography offends readers because they don't enjoy four-letter words. What I find sexy has to have a certain mixture of tenderness, tension, and balance. Just what it says in the beginning of *The Claiming*—"This is a novel of cruelty and tenderness." For a lot of women, my erotica is exactly what *(Continued on page 214)*

Ron Bluestein *is a freelance writer living in San Francisco. He is currently working on a novel.*

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BOOKS

Bound for glory: women's porn

(Continued from page 212) they need. For a great many of them, it's not; and I think they take what is available. That's what you do with popular culture in general—take what you can get.

I also think that although women want a pornography very much, the climate for it right now is absolutely repressive. It's ironic, but I think feminists have helped create that climate. Look at Andrea Dworkin and Catharine MacKinnon. I think they're fools. The legislation they're proposing [that would define pornography as "the graphic sexually explicit subordination of women whether in pictures or in words"] is absurd.

I regard my writing of pornography to be a real moral cause. And I don't want a bunch of fascist, reactionary feminists kicking in the door of my consciousness with their jackboots and telling me that sadomasochism isn't politically correct. To have a pornography for women, somebody would really have to give women what they want, and they'd have to find out what that is. The porn world is just not structured that way.

RB: *Why did you publish pseudonymously?*

AR: I wanted privacy when I wrote the Roquelaure books because I felt that if people knew about them and talked to me about them, it might interfere with my ability to write in an extreme and honest way. Pornography has no value if you are going to be guarded and worried about what people think. I also didn't think it was fair to loyal [Anne Rice] readers. People do learn to expect a certain kind of book from [a writer], and to hand them the Roquelaure novels as Anne Rice would be like handing them Tabasco sauce when they were looking for beef gravy.

RB: *What are you working on now?*

AR: A book called *Belinda*, which will be published as a second Anne Rampling novel. When that's finished I'll move on to *The Witching Hour*, an Anne Rice novel that deals with two contemporary women, a mother and a daughter, who want to investigate their psychic powers, and a male spirit who has appeared to at least one woman in every generation of their family. Their investigation will lead them on a quest back to the time of the persecution of witches. I'll use traditional elements associated with that persecution—the torture chambers, the Inquisitorial Courts—just as I previously used the vampire element.

RB: *What happened to your movie deals for "Interview" and "Lestat"?*

AR: *Interview with a Vampire* belonged to Paramount for ten years. The rights reverted to me on January 13—and it's wonderful to have them back. It was a real celebration day. As far as I know it had been through at least four film producers at Paramount. One television script virtually gutted it. They took out everything of significance in the entire book and made it, as far as I was concerned, a cheap melodrama.

RB: *And "Lestat"?*

AR: *The Vampire Lestat* was bought by Julia Phillips and Michael Levy for CBS Productions. Because CBS has ceased making theatrical films, it will probably wind up going to another studio. I think those two producers can make a magnificent movie out of it. Julia Phillips did *Close Encounters of the Third Kind* and *The Sting*. She's coming out of retirement—a legend in retirement—to do this.

RB: *Would you like to see your erotic novels on the screen?*

AR: I'm astonished we aren't already seeing Richard Gere and Kathleen Turner in *Exit to Eden*. That would be great.

RB: *And the "Beauty" books?*

AR: I don't know. An important element in the *Beauty* books was the tone, the delicacy, the elegance. I want them to be elegant; I hope people find them elegant, delicate.

What I'd really like to see from the *Beauty* books is a ballet. It seems to me many ballets are filled with images of people dominating other people, people torturing other people. Over and over again you see *pas de deux* in which the male dominates the female or *vice versa*. Ballet deals with people being overcome. Because dancers use their bodies to express everything, it's a carnal expression.

RB: *You've had so many successes. One that intrigues me is your marriage. How have you managed a successful marriage in a time when many people don't stay together?*

AR: I think that Stan and I—at the risk of sounding like a jerk—are in the midst of a great, great love affair. I feel we've had three or four marriages; when we reach that point where people divorce and marry someone else, we have fights and marry each other again. Not legally: *(Continued on page 216)*

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BOOKS

(Continued from page 214) We just go on. In some ways, it's like the vampires dying and going into the earth and coming up again and living another lifetime.

RB: *One last question—how did you choose the pseudonyms for your erotic novels?*

AR: A.N. means Anne, and "roquelaure" is an archaic French word for "cloak." A Count Roquelaure in the eighteenth century created a particular kind of cloak, or mantle. It's Anne with a cloak.

RB: *And Anne Rampling?*

AR: It was a tribute to Charlotte Rampling in *The Night Porter*, which is one of my favorite movies and a terribly underrated one.

RB: *"Night Porter" is a strange, bizarre love story, but it is a love story.*

AR: That's why it was dear to my heart. I write about how people can somehow survive, no matter how weird they are; how they can love each other and make it no matter how many strikes they have against them. Whether they're castrati or vampires or free people of color or sadomasochists, they can somehow find a moment of high romance and love.

East Quogue house

THE HAMPTONS' ARCHITECTURAL ID: No matter how smarmily acquired, money made in Manhattan gets blissfully cleansed as it crosses Long Island's Shinnecock Canal. Then it's on to the Hamptons, where these fortunes undergo another transformation, into architecture. But not into self-effacing cottages—better, the new Hamptonites feel, to be noticed. And there's no quicker way to do that than to give an architect a mandate to make a personal statement.

Paul Goldberger, architecture critic for *The New York Times*, could easily have produced an even-handed house tour of the Hamptons that would obscure the new Hamptonites' egomania as effectively as a Southampton privet. Rather than tossing off a gift book for those who have turned the potato fields and dunes of the South Fork into a moonscape of architectural oddities, Goldberger's **The Houses of the Hamptons** (Knopf, edited by Peter Arnell and Ted Bickford) is an intelligent book of social criticism in which only the pictures are pretty.

New York City apartments, Goldberger argues, are architecturally limiting; in their summer homes, New Yorkers can let loose. They don't think of the Hamptons as a three-hundred-year-old fishing and farming community whose traditions have, for a century, been respected by old-money summer residents; they see a beach two hours from the city that's an ideal launching pad for social and esthetic ambitions.

Given that pressure from clients, even respected Post-Modernists like Norman Jaffe have indulged themselves. His diagonal siding, Goldberger writes, "did suggest what came, unfortunately, to be a growing tendency in his work—the splashy, showy gesture that often compromised what were in many ways intelligent and sensitive designs." What's surprising is that only Robert A.M. Stern regards the Hamptons as anything but a design lab. "To seek a personal statement is to court disaster," Stern notes. "Civility is particularly crucial to counteract the tendency of those among us who view resorts as playgrounds for the architectural id."

"The South Fork," Goldberger concludes, "will never again be a truly rural place." Depressing as that may be, it's not as gloomy as the prospect that the people who have turned a wonderland into Manhattan with a beach will do the same thing again somewhere else.

—JESSE KORNBLUTH

FAMILY ON THE ROCKS: "When Mum announced to her friends she was marrying Gus Vincent, they warned her that life would be one long party." Then Mum had seven children, one right after the other; and Dad began to spend long, morose hours in the TV room drinking. Eventually his bourbon bottle became as much a fixture as any of the children; and Mum, who had in fact loved parties, had very little time to do anything but shore up fragments—small rituals of affection and unity—in the face of her family's dissipation.

The title of Susan Minot's **Monkeys** (E.P. Dutton/Seymour Lawrence) refers to the Vincent children. Curious, clamorous, hopelessly implicated in these skewed adult dramas, they grow up over twelve years, "following at one another's heels, no one with the slightest idea, when they raised their heads and looked around, of where to go next."

This novel has an elegiac sweetness that dilutes pathos and irradiates everything else: the making do and covering up, the glances or gestures that signify failed connections, the plain pleasures, the good intentions, the seizures of grief and anger so acute they seem to shake the foundations of this New England heartbreak house. Minot writes with gravity and grace. —MARGO JEFFERSON

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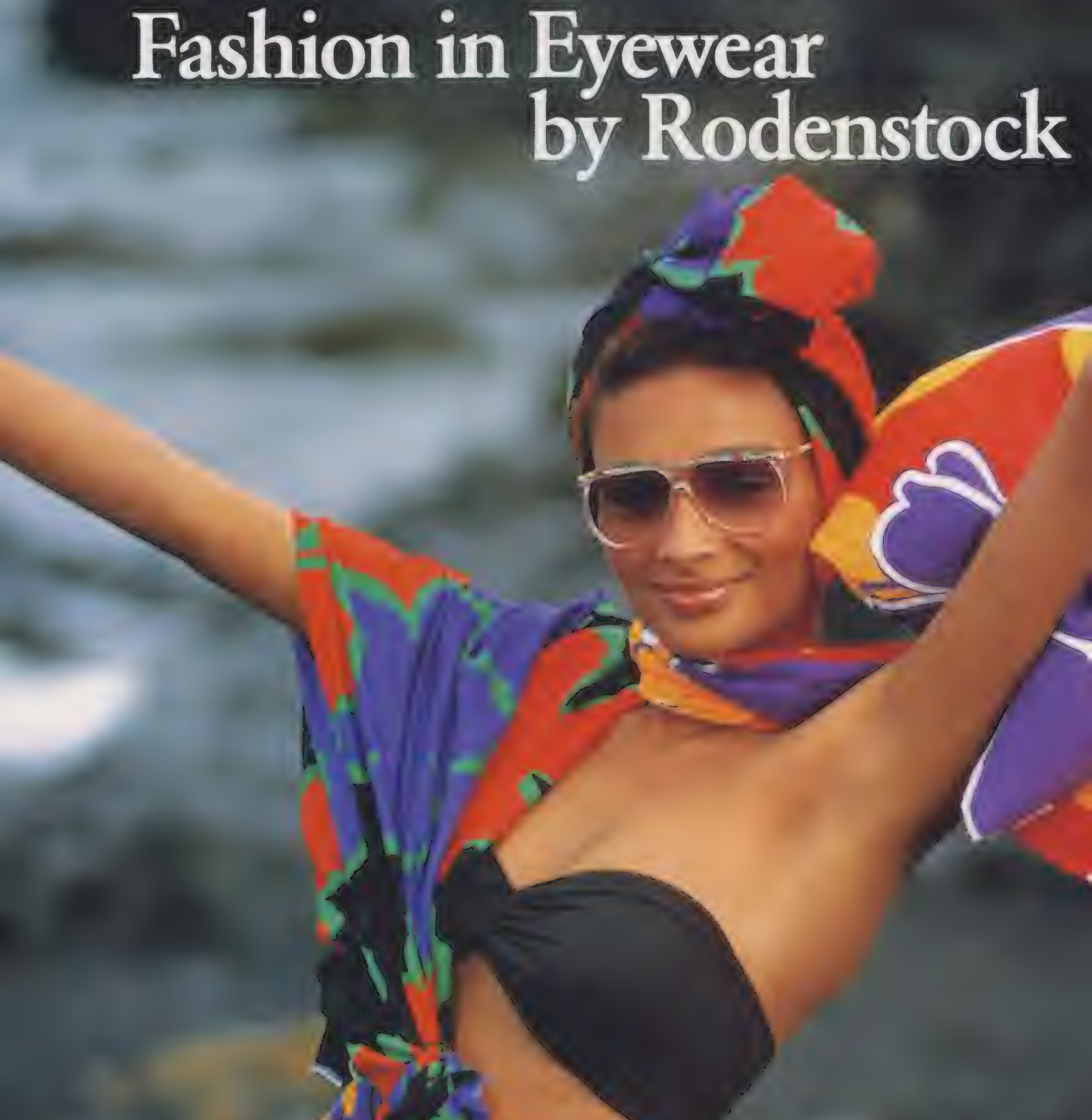

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LIVING

When East meets West, a "golden" collaboration: stars of modern design now mine new craft riches in India.

BY BARBARA PLUMB

Craftsmanship in India maintains a level of intricacy and excellence that is rivaled in few places in the world today. But, as Indians have become increasingly seduced by the advantages of technology—why lug a terra-cotta water jug when a plastic one is lighter and easier to carry?—artisans have been abandoning their traditional handwork in stone, metal, wood, glass, and textiles for new, collective manufacturing techniques. As a result, the nationally shared artistic experience of generations is beginning to atrophy and disappear.

To combat this regrettable progression, Indian designer Rajeev Sethi teamed with NYC's Cooper-Hewitt Museum in sponsoring *The Golden Eye*, a dazzling exhibition showcasing the myriad of Indian craft skills. Sethi invited eleven of the West's leading designers and architects to visit India and partake of the talents of its craftsworkers in creating furnishings and objects of international appeal and sophistication. The roster of stars from five countries who accepted the challenge include Sir Hugh Casson, Mario Bellini, Frei Otto, Jack Lenor Larsen, Bernard Rudofsky, Mary McFadden, Charles Moore, Ettore Sottsass, Hans Hollein, Ivan Chermayeff, and Milton Glaser.

The witty and innovative prototypes from this historic cross-cultural collaboration dazzled spectators this winter at the Cooper-Hewitt Museum. The display inspired Dawn Mello, president of Bergdorf Goodman, to open a Golden Eye showcase at the NYC store in spring 1987 where the designs will be offered for sale.

Memphis master Ettore Sottsass devises romantic Ali-Babaesque shapes for handcrafted metal knives and a pitcher, above left. In a startling dining table, above center, he successfully juxtaposes brightly colored turned wooden legs with a spotted inlaid marble tabletop. . . . Viennese architect Hans Hollein plays variations on a chevron in a wood-on-wood marquetry screen, above right.

For his fanciful glittering bed, near right, architect Sir Hugh Casson contrasts a romantic canopy with a balustered platform. Indian craftsmen, who traditionally make glass ornaments, fashioned the silver and glass bed. Liquid glass droplets adorn the mosquito net. . . . Italian designer Mario Bellini designed a divan, far right, in one of the most luxurious materials—white marble from Udaipur in Rajasthan.

JEFF McNAMARA

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LIVING

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David Albert Charles Armstrong-Jones, Viscount Linley, the twenty-four-year-old son and oldest child of Princess Margaret and the Earl of Snowdon, and currently tenth in line to the British throne, is designing and producing modern furniture in the handcraft tradition of the Omega Workshops and William Morris. "My father"—a celebrated photographer and designer of the futuristic birdcage at the London Zoo—"has always been enthusiastic about good design, and I had it all around me the whole time I was growing up," said David, who trained as a cabinetmaker and furniture designer as part of his schooling before branching out on his own. Last October, he joined forces with Matthew Rice, a watercolorist and friend from his progressive private school, Bedales.

"I used to be a craftsman and still am," says David, who now supervises the cabinetwork. "The whole thing is about making things really, really well in the old way." Almost all of Linley's furniture is made to order. Each signed and numbered, limited-edition piece may be ordered directly from David Linley Furniture Ltd., 1 New King's Road, London SW6 4SB.

Linley's favorite pieces are his sleek, spray-stained plywood desk and chair, above, and in profile, top left. Both fold flat "to fit in the trunk of the smallest car." Together Linley and Rice designed the screen, center, with its marquetry rendering of a Tuscan hill town. Hundreds of bits of veneer of English and foreign woods, ranging from sycamore and ash to Swiss pear and ebony, were used to create this panoramic vista.

David Linley and Matthew Rice, above. The partners' sojourn in Venice last year inspired their designs for the bookcase, table, and mirror, at right. Using the technique of marquetry, they transposed their Venetian images onto the furniture's wooden surfaces. The easel, far right, was commissioned by an individual who desired a folding rack that would please the eye from any angle.

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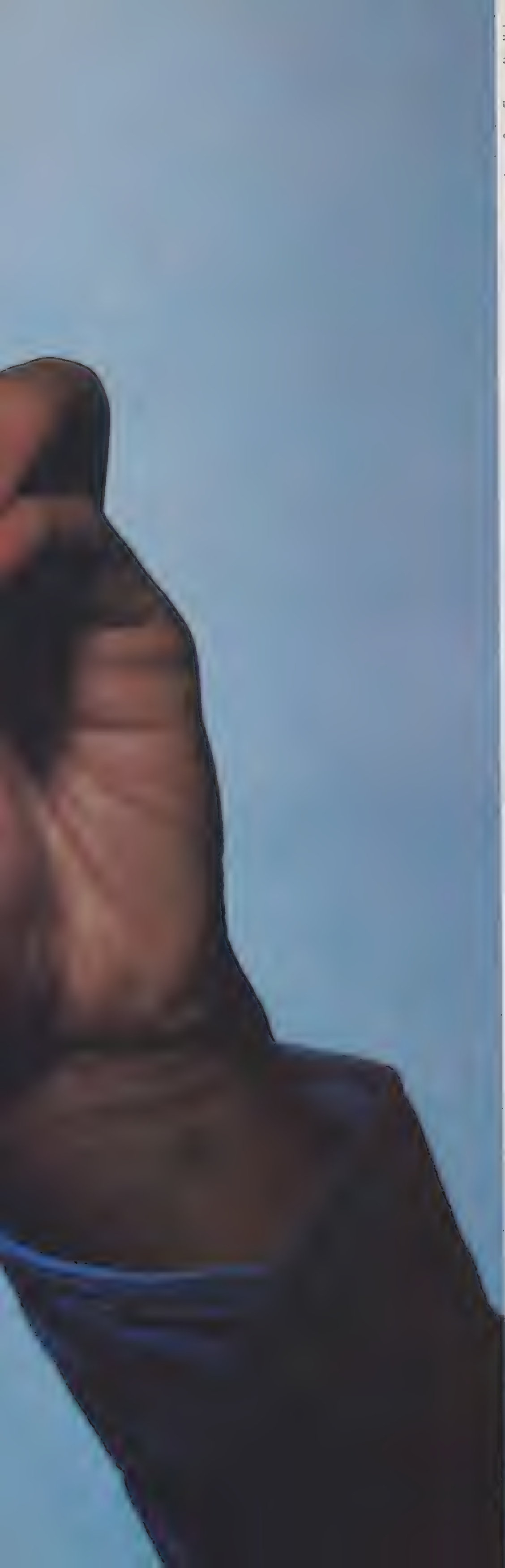

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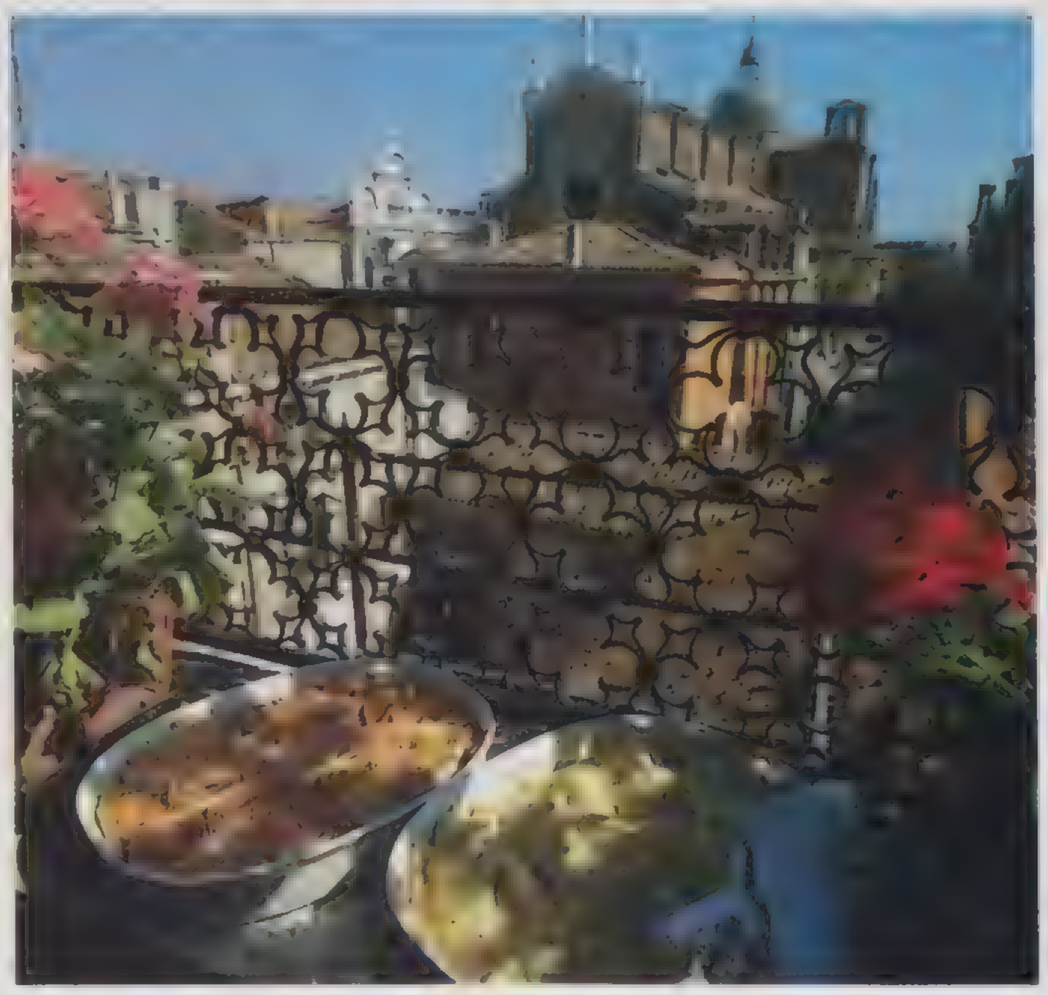
FOOD IN VOGUE

A cook's tour: dream vacations hosted by the world's great chefs. BY BARBARA KAFKA



Lucky travelers learn Italian cuisine on Marcella Hazan's Venetian terrace, above; below, the glory that is Crete

To me, the best inspiration for cooking is a walk in a burgeoning garden or a stroll among the stalls of vegetable markets thick with local and seasonal produce. On my travels, I have often wished I had a kitchen nearby as I passed fishing boats in the early mornings on Greek islands, wandered through the central market in Nice, or roamed through rows of herbs and past vines laden with perfectly ripe tomatoes in Italy.

Such memories return vividly in April, a cruel enough month to set me dreaming wistfully of really warm places, where olives grow, where brightly colored flowers are commonplace. I plan for the summer and think how next winter might be managed in a more sybaritic fashion. The best dreams and plans are inspired by brochures for cooking schools set in foreign locations. For about a week, experts take you to markets and local restaurants, and you cook with the best local foods to be found. What a holiday for a cook, what a way to learn a new culture, to become more deeply involved with the real life of the communities in which you find yourself!

Perhaps the most idiosyncratic and personal of schools is that of Simca Beck of *Mastering the Art of French Cooking* and *Simca's Cuisine* fame. Everyone who has worked with her has spoken of the inventive brilliance of her cooking. She teaches in her own home, in Plascassier, Provence. Students stay with her or in charming outlying buildings on the stony property. If you have been deprived of Provence in your life, don't hesitate—this is the experience to choose. Add to Provence Simca's charm and the enthusiastic group of students and you have the most memorable of vacations. This is probably the most truly culinary of all the trips, with less general culture and more cooking; but embedded in the cooking of Provence is the whole history of the Mediterranean.

The easiest way to go to Simca's is on a week-long tour arranged by New York City cooking-school owner Peter Kump. Write to him at 307 East 92 St., NYC 10128, or call (212) 410-4601. He will arrange everything for roughly $2500 (Provence has always been expensive), including transportation for the week (which you need, as Simca's is five miles from town) and meals—you go either to charming small bistros or to many-starred restaurants each night.

Exquisite, summery vegetables stuffed with fish from Le Bernardin

Giuliano Bugialli has been holding cooking classes in Florence for thirteen years, and really invented the vacation mode of cooking school, comprising cooking, shopping, culture, and restaurants. Himself a Florentine and a fine scholar, Giuliano is the ideal guide to the food and beauty of the city. For each session, he works out new recipes; and people return year after year with delight.

This year, for the first time, he is leading an October trip to Sicily and Puglia. Recent interest in Sicily's complex cookery—with its Arabic, Greek, and Norman influences—as well as a heightened interest in fish, so prolific in these waters, make this a very trendy trip. The brilliantly colored mosaics in Monreale Cathedral and the castle in Palermo, both rich in a blue and green subaqueous light, are exquisite. To go, write to Bugialli at 2830 Gordon St., Allentown PA 18104, or call (215) 435-2451.

The most overwhelmingly beautiful city in the world, I would argue, is Venice. Now that Victor and Marcella Hazan have moved there, into a charming roof-top apartment that overlooks the city, they are understandably limiting their activities to enjoying themselves. The Hazans say that Marcella's book, *Marcella's Italian Kitchen*, due from Knopf this fall, will be her last. She will continue to give small classes in her kitchen and on her terrace with its very special charcoal grill. You eat either on that terrace or in the living room, surrounded by a glorious collection of antiques. The food is accompanied by wines of Victor's expert choice. He has, of course, written the definitive book on the subject, *Italian Wine* (Knopf).

Victor and Marcella will take their students to their favorite restaurant, Fiori, and to the fish and vegetable markets at the Rialto. You will get to know Venice's best florist and best pastry shop—the latter is especially interesting owing to Venice's years as part of the Austro-Hungarian empire. Best of all, you will get to know the Hazans, a deliciously civilized couple. Write to Marcella Hazan, P.O. Box 285, Circleville NY 10919. Be prepared to pay $1200 for five days of classes, not including transportation or hotels. *(Continued on page 226)*

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FOOD IN VOGUE

(Continued from page 224)

Since I have spent a fair amount of time in Greek and Turkish waters recently, perhaps my favorite school of all is Kandra Kitchens, based on Santorini and Crete. When you reach Santorini and see that your bags are being carried to a typical white-washed island house (atypical, though, as regards the presence of hot showers and maid service), you realize that you are in for a more intimate relationship with the local culture than most tours would give you. Glory, as I would, in the island houses' blue-painted doors, the omnipresent basil plants (for good luck, not for cooking), fig trees growing everywhere, like weeds, scrubby hills covered with wild thyme and oregano, and the last place in the Mediterranean where the women still dress in what used to be the ubiquitous black.

The food at the school is traditional, although Rosemary Barron, the school's proprietor, has lightened up a bit on the locally produced olive oil. She takes you to a family-owned winery and to a *fournos* (oven), where the bread is still baked for the whole island. The joys of the trip are intensified by the fact that both islands have extensive and exciting archaeological digs. Those on Santorini are historically later, and more recently unearthed, than those on Crete, which has Minoan material not to be seen elsewhere. On Crete, too, look for the influences of Italy's long-time rule, including the flirtatious ritual evening walk around the main square, with the men circulating in one direction, the women in the other.

If you want to sign up, write to Ann Ramseyer, Kandra Kitchens, 23 B Orinda Way, Orinda CA 94563 or call (415) 254-8433. A week will cost about $2000; all but air fare is included.

(In the meantime, one of Rosemary's recipes that uses the omnipresent Greek lamb and eggplants—the vinegar is an unusual touch—appears on page 230.)

If you can think ahead to the frigid rigors of winter, or if life precludes a summer vacation, consider spending a week in the Caribbean, at L'Ecole de Cuisine Saint Barthélémey—in other words, Saint Barts Cooking School, where you can enjoy sun, ocean, and teaching by fine French chefs. The price is $2000 per person. Call Frank Brooks at (203) 622-8684 and try to hold out until after Christmas.

The resurgence of French restaurants seems to be continuing: One of the best new restaurants in New York City is Le Bernardin (155 West 51 Street, NYC, 212/489-1515). The brother-and-sister owners, Gilbert and Maguy Le Coze, have arrived here from Brittany (where their grandfather was a fisherman) by way of their two-star Paris restaurant, bringing their meticulous attitudes and their inventive recipes for the freshest of fish. Gilbert, the chef, wisely decided to use only American fish. With his habitual passion for culinary technique, he spent more than a month testing and experimenting to find the best ways of cooking and flavoring what to him were unfamiliar ingredients.

New York now has what it has needed for so long, a truly elegant fish restaurant. The food's perfection is based on a cooking technique that allows the flavors of the fish to shine through shimmering, elegant sauces. (Gilbert also supplies one non-fish item per day for the allergic or the intolerant.)

Le Bernardin itself is handsome and modern, with high ceilings and a luxurious spaciousness. The Le Cozes have made a real commitment to the quality of this restaurant. At least one of them will be in America at any given time. Their dedication shows—you should go as soon as possible.

An example of Gilbert's inventiveness: he assembles several varieties of summer vegetables, stuffs each type with a different fish mixture, and brings them all together with a light, aromatic sauce. We have given recipes for two types—enough for a light and lovely first course which could be followed by a simple grill or a large salad. On a hot summer day, this dish would be splendid served at room temperature.

STUFFED VEGETABLES LE BERNARDIN

(six servings)

Zucchini with Tuna Provençale

2 small zucchini, about 7" long
1 small red bell pepper, diced fine
1 small green pepper, diced fine
1 small onion, diced fine
1 clove garlic, peeled and minced
2 tablespoons canned tomatoes in puree, chopped coarsely
Pinch thyme
Pinch rosemary
4 tablespoons olive oil
¼ pound fresh tuna filet, diced fine
1 egg yolk
1 tablespoon fresh lemon juice
Salt
Freshly ground black pepper

Cut each zucchini into 3 slices, 2-2½" thick. Scoop out well in center of each slice, using melon baller or small spoon; reserve scooped-out zucchini. Blanch zucchini cups in large pot of boiling salted water 5-6 minutes, or until just cooked. Drain and refresh in cold water. Place on paper towels. Dice scooped-out zucchini and reserve.

Make ratatouille by sautéing red pepper, green pepper, onion, garlic, chopped tomato, and reserved diced zucchini in olive oil 4-5 minutes, or until cooked but still crunchy. Season to taste with thyme, rosemary, salt, and pepper.

Combine ratatouille with fresh tuna and egg yolk. Stir in lemon juice. Sprinkle interior of zucchini cups with salt, pepper, thyme, and rosemary. Fill with ratatouille, mounding filling slightly. Set aside for final preparation and presentation. *(Continued on page 228)*

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(Continued from page 226)

Tomatoes Filled with Bay Scallops

3 fresh plum tomatoes
2 tablespoons olive oil
1 clove garlic, smashed and peeled
Pinch thyme
¼ pound bay scallops
1 clove garlic, peeled and minced
1 shallot, minced
1 tablespoon Italian parsley, chopped
2 tablespoons fresh bread crumbs
2 teaspoons olive oil
Salt
Freshly ground black pepper

Preheat oven to 400°F. Place tomatoes in small sauté pan with olive oil, garlic, and pinch of thyme and brown them in oven 2-3 minutes, or until peel begins to wrinkle. Remove from oven. Peel tomatoes and cut in half lengthwise. Scrape out flesh and seeds from interiors, then season tomato shells with salt, pepper, and thyme. Arrange, hollow side up, on bottom of sauté pan in which they were browned.

Chop bay scallops into small chunks. Season with salt and pepper. Fill tomatoes with scallops. Combine garlic, shallot, parsley, and bread crumbs with 2 teaspoons olive oil. Divide crumb mixture evenly between tomatoes. Set aside.

Sauce

2 pounds fish bones
1 carrot, peeled and diced
1 stalk celery, diced
1 small onion, diced
2 tablespoons fresh fennel, diced
2 tablespoons olive oil
½ cup canned tomatoes, crushed
6 peppercorns
8 coriander seeds
4 threads saffron

Wash fish bones to remove all traces of blood. In braising pan, sauté carrot, celery, onion, and fennel in olive oil 2-3 minutes or until onion is translucent. Add tomatoes and fish bones. Cover with cold water. Add seasonings. Bring to boil, skim surface, and reduce heat. Simmer slowly 2 hours.

Strain stock through fine sieve. It should not be transparent but rather translucent, like a bouillon. Taste; if it is not flavored strongly enough, reduce over medium flame to desired strength.

Final Preparation and Presentation

Preheat oven to 400°F. Place stuffed zucchinis in small roasting pan. Ladle enough sauce into pan to cover bottom ¼" deep. Place pan on top of stove and over medium flame, bring to boil. Immediately place in preheated oven. Place tomatoes in separate sauté pan in oven. After 2 minutes, glaze the zucchini with some sauce. Return to *(Continued on page 230)*

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FOOD IN VOGUE

(Continued from page 228)

oven and cook 2-3 minutes. Nap again with sauce and cook 2 more minutes. (Tomatoes will not need to be basted with sauce.)

Place one of each stuffed vegetable on a plate. Garnish with a splash of sauce. Serve immediately.

ROSEMARY BARRON'S ARNI ME MELITZANES KE XSITHI

(Lamb with Eggplant and Vinegar)
(eight to ten servings)

½ cup seedless raisins
¼ cup red wine vinegar
4 medium-size eggplants
2¼ pounds ripe tomatoes, or 2 16-ounce cans Italian tomatoes, drained
3 ½ pounds lean lamb
½ cup Greek olive oil
2 large onions, peeled and sliced thin
2 tablespoons cinnamon (or to taste)
1 tablespoon sugar
2 cloves garlic, peeled and minced
Salt
Freshly ground black pepper
Italian parsley

Preheat oven to 350°F. Soak raisins in vinegar while preparing other ingredients.

Wash eggplants, then remove stems. Cut into 1½" cubes. Place in a large colander and sprinkle with salt. Leave to sweat and drain at room temperature 1 hour. Peel and roughly chop tomatoes (if using canned tomatoes, drain and chop coarsely). Set aside. Remove all fat and tendon from lamb. Cut into 1-1½" cubes. Pat dry with paper towels.

Heat half the olive oil in large sauté pan. Add onions and cook over low heat until onions turn golden. Turn heat up to high and cook lamb cubes in batches. (If pan is too full, remove onions.) Brown lamb cubes on all sides—very important for appearance of the finished dish. Transfer meat and onions to a large casserole with slotted spoon.

Add remaining olive oil to sauté pan and heat gently. Add eggplant cubes. Cook, stirring occasionally, until all cubes are well browned. If necessary, increase heat, but do not let oil become too hot or taste of finished dish will be bitter. Remove eggplant with slotted spoon and add to casserole together with tomatoes, 1 tablespoon cinnamon, sugar, garlic, and soaked raisins (along with the vinegar). Pour in ½ cup water.

Cover casserole and cook in oven at 350°F for 1 hour. Taste and adjust seasonings, salt, and pepper as necessary, adding rest of the cinnamon (or more) if desired. Return casserole to oven and cook another hour.

Note: Do remember that lamb in the Mediterranean is always well-cooked, not rare. This dish is best cooked in a heavy clay pot like those you can buy on Santorini, but will also be fine if cooked in a heavy iron or ceramic-coated iron pot.

This dish improves with reheating. It can also be frozen very successfully.

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THE BEST OF WINES

Well-bred reds: Côtes-du-Rhônes that are outgoing, warm-blooded, and affordable. BY MARTIN GERSH

Red Côtes-du-Rhônes, from the elongated valley flanking the Rhône River in southeastern France, are generally warm-blooded, outgoing, pretty wines drinkable at a reasonably young age. Their flavor is berry-like and pungent. I particularly admire Côte Rôtie and Hermitage, which untypically are austere, introspective, and somber. The region's finest whites are irresistible—formidable, citrusy, and often spicy.

The grapes are grown at either end of the Rhône Valley: the reds from the north—such as Côte Rôtie, Hermitage, Cornas, Saint-Joseph, and Crozes-Hermitage—are vinified principally from the Syrah grape while the structure of the reds from the south is dominated by the Grenache Noir. By far the most renowned southern example is Châteauneuf-du-Pape. Both excellent whites recommended here, including a splendid white Châteauneuf-du-Pape, are made from fairly esoteric grapes like Marsanne and Roussane.

Exceptionally compatible with a wide range of foods, Côtes-du-Rhônes take their place alongside Chianti Riservas as the best wine bargains going. The quality of the various vintages in this survey ranges from good to very good. Although the longevity of Côtes-du-Rhônes is usually adequate, the most challenging red Hermitages and Côte Rôties can be enjoyed for fifteen to eighteen years beyond the vintage, which is very nice indeed.

RECOMMENDATIONS

White Côtes-du-Rhône

Parallèle "45" 1984 (Paul Jaboulet Aîné) *Animated, well made, fairly large-bodied, featuring a fragrant lemony-lime flavor element—just enchanting! Best drinking: for the next 2 years. Aeration: 30 minutes. $5-$5.50.*

Châteauneuf-du-Pape 1984, Les Cèdres (Paul Jaboulet Aîné) *This is a classy white Côtes-du-Rhône of imposing scale, characterized by charming, flowery fruitiness. Best drinking: for the next 2½-3 years. Aeration: 1 hour. $11-$12.*

Red Côtes-du-Rhône

Table du Roy (Paul Jaboulet Aîné) *Very fetching—relatively small-bodied, revealing a pleasing cherry-like taste aspect ornamented by a salty-sweet finish. Best drinking: for the next 6-7 years. Aeration: 5¾-6¼ hours. $3.50-$4.*

Côte Rôtie 1983 (M. Chapoutier) *A grand and sophisticated wine of impressive size showing a lovely red raspberry flavor constituent heightened by a long-lingering aftertaste. Best drinking: for the next 12-13 years. Aeration: 6¾-7 hours. $10-$11.*

Crozes-Hermitage 1984, Domaine de Chalabert (Paul Jaboulet Aîné) *Most laudable—uncommonly appealing, moderate-bodied, exhibiting a benign, barely sweet red currant fruit component. Best drinking: for the next 9-10 years. Aeration: 6¼-6½ hours. $6-$6.50.*

Hermitage 1983, Les Donnières (Les Gamets Fayolle Fils) *Delicately fruity, subtle and sensuous, this is an outstanding Hermitage of nice size and considerable finesse. Best drinking: for the next 12-13 years. Aeration: 6¼-6½ hours. $17-$18.*

Saint-Joseph 1983, "Le Grand Pompée" (Paul Jaboulet Aîné) *Ample-bodied, delectably redolent of boysenberries, displaying a perfect amalgamation of all its taste constituents—an exceptionally fine bottle. Best drinking: for the next 11-12 years. Aeration: 5½-5¾ hours. $5.50-$6.*

Vacqueyras 1983, Cuvée de Templiers (Domaine Le Clos des Cazaux) *Possibly the only southern Rhône wine made from 100 percent Syrah grapes, this refined Vacqueyras is pretty, its cranberry-like flavor marked by a distinct tang. Best drinking: for the next 9-10 years. Aeration: 4¼-4½ hours. $6-$7.*

Gigondas 1983 (Paul Jaboulet Aîné) *Full-bodied, possessing a piquant blackberry flavor aspect with a beguiling sweet finish—a beauty! Best drinking: for the next 12-13 years. Aeration: 6¼-6½ hours. $9-$9.50.*

Hermitage 1983, M. de la Sizeranne (M. Chapoutier) *Expansive, with ravishing black currant fruitiness—a superb Hermitage at a bargain price. Best drinking: for the next 13-14 years. Aeration: 6½-6¾ hours. $10-$11.*

Châteauneuf-du-Pape 1982 and Châteauneuf-du-Pape 1983 (Domaine Henri Boiron) *The 1982 is an unusually good wine of modest size with a smoky, cassis-like fruit element. The same producer's 1983 version reveals a rich purple plum taste constituent, velvety texture — and is very glamorous indeed. (1982) Best drinking: for the next 8-9 years. Aeration: 3¾-4 hours. $8-$9. (1983) Best drinking: for the next 9-10 years. Aeration 4½-4¾ hours. $10-$11.*

Côte Rôtie 1982, Les Jumelles (Paul Jaboulet Aîné) *Big and deep, opulently fruity, complex—a wonderful Côte Rôtie. Best drinking: for the next 13-14 years. Aeration: 6½-6¾ hours. $15-$16.*

Vacqueyras 1982, Cuvée de Saint-Roch (Domaine Le Clos des Cazaux) *This is an engaging wine of discreet scale—tightly knit, with a graceful fraise des bois flavor constituent. Best drinking: for the next 7-8 years. Aeration: 3½-3¾ hours. $7-$8.*

Gigondas 1982, Cuvée de la Tour Sarrazine (Domaine Le Clos des Cazaux) *Highly commendable, lively, generously proportioned, with reasonably tart berry-like fruitiness that shows an entrancing sweet finish. Best drinking: for the next 8-9 years. Aeration: 4-4¼ hours. $8-$9.*

Hermitage 1981 (J. Vidal-Fleury) *Beautifully integrated, possessing a tangy, currant-like fruit component—a marvelous Hermitage of adequate size and admirable aging potential. Best drinking: for the next 13-14 years. Aeration: 5¼-5½ hours. $11-$12.*

Côte Rôtie 1980 (Jasmin) *A majestic, mysterious wine whose sumptuous blackberry flavor element is enhanced by a second taste that goes on and on. Best drinking: for the next 12-13 years. Aeration: 5-5¼ hours. $15-$16.*

Cornas 1979 (Robert Michel) *Spicy, delicious, robust yet exceptionally attractive—a terrific example. Best drinking: for the next 9-10 years. Aeration: 4-4½ hours. $11-$12.*

Châteauneuf-du-Pape 1979 (Domaine du Vieux Télégraphe) *Burgundian in style, satiny, endowed with heavenly, deep cassis-like fruitiness—a wine of immense grandeur. Best drinking: for the next 11-12 years. Aeration: 4¾-5 hours. $13-$14.*

Côte Rôtie 1979 (J. Vidal-Fleury) *Huge, cohesive, richly textured, Vidal-Fleury's extraordinary Côte Rôtie 1979 is satisfying in every way. Best drinking: for the next 10-11 years. Aeration: 4½-4¾ hours. $16-$17.*

Côte Rôtie 1979 (Jasmin) *Monumental, serious in manner, with a smoky taste that mingles cassis- and plum-like elements—a great wine. Best drinking: for the next 10-11 years. Aeration: 4½-4¾ hours. $17-$18.* ▽

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THE BEST OF BALI

Bali. It's one of the most exotic places on earth, a lush tropical island where the arts—dance, theater, sculpture, weaving—thrive, and where life is a constant flurry of festivals. Offering Americans an opportunity to see this beautiful land in a special way, the New York University School of Continuing Education's insiders' tour of the island will take travelers to the temple-studded town of Ubud, *left*, where they will spend eight days in the thatch-roofed cottages of a hotel owned by a Balinese prince. Here the pleasures include Indonesian food—suckling pig, sea-turtle soup, *rijsttafel* buffets—plus glorious gardens and a spring-fed swimming pool. Besides Bali, the tour also spends four days in Hong Kong. Price—from $2865 to $3500, depending on Hong Kong hotel—covers room, most meals, sight-seeing, *and* air fare between the U.S. and Bali. Tour dates: June 28–July 13. *Note:* This is not a super-deluxe trip—but is for travelers wishing to explore another culture intensely. Call: (212) 598-2878.

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Beyond Manhattan, there's a whole other New York City: Brooklyn! Pinpointing its sights, museums, shops, restaurants, theaters, and history, a great new guide—*The Brooklyn Neighborhood Book*—covers the borough from Brighton Beach to Williamsburg. Available from the Fund for the Borough of Brooklyn, 16 Court St., Brooklyn NY 11201; include $2 for postage and handling.

HOLLYWOOD PREMIERE

Opening at the Smithsonian's National Museum of American History in Washington DC on April 17—"Hollywood: Legend and Reality," a major look at how our films have influenced our lives and our dreams. Among the over 450 photos, set pieces, costumes, props, film clips in the show: Rick's Café from Casablanca, "C-3PO" from Star Wars, and Judy's Wizard of Oz ruby slippers. After closing in Washington on June 15, this Hollywood expo hits New York, Miami, Cincinnati, Denver, and L.A. (Pictured, right: Garbo, with MGM costumer Adrian)

RICHARD HARRINGTON/PG

paint your heart out

For travelers who paint, an intriguing new tour takes them to the exact locales in the South of France and in Venice that inspired Van Gogh, Cézanne, Renoir, Monet, Manet, and Sargent. Organized by Art Trippers of New York, this eighteen-day workshop (September 4-22) spends five days in Arles, four in Marseilles, two in Nice, five in Venice. Accompanied by an experienced instructor, the trip is open to oil painters, watercolorists, and pastelists of all levels of proficiency. Accommodations are in four-star inns and hotels in France—and at the palatial Danieli in Venice; $2556 covers land arrangements but not U.S.-Europe air fare. See your travel agent or page 248 for details.

Paris café, as seen by Cartier-Bresson

TRAVEL

Why, oh why do I love Paris?

BY JAY McINERNEY

My wife and I were looking for someplace romantic to celebrate our first anniversary. We talked to friends. The Seychelles? St. Barts? Portofino? Someone suggested Paris. My first reaction was—It's been done. My second reaction was—But not recently. I hadn't been in ten years, and Merry had never visited, although her French puts mine to shame.

For the past decade or so, Italy seems to have eroded France's grip on the American imagination and the American dollar: Italian cuisine became *haute*; Americans started sniffing and drinking Italian wines. Armani opened a boutique on Madison Avenue, and New Wave fashion moved to Milan. All roads, trends, and airlines led to Rome—and Florence and Venice. Or so it seemed. Paris never went away. It is still the capital of Europe and of romance.

Visiting Paris is a little like reading Henry James's *The Golden Bowl*, or like sex—ideally one could skip over the first encounter altogether and begin with the second or third. The combination of unfamiliarity and a stifling sense of obligation, not to mention the need to deal with a foreign language, is similar in all three cases. One arrives in one's hotel room sweaty and confused, tormenting over the bellman's tip, and feels almost obliged to rush out and see either the Louvre or Notre-Dame.

My first and second trips were made in the company of my parents—not the most romantic way to see Paris. We went to the Louvre, the Eiffel Tower, Montmartre, Notre-Dame, the Folies-Bergère, the Grand Palais, and the Comédie Française. Those who wish to see Paris for the first time as if it were actually their second or third trip might limit themselves to two of these stops at most, secure in the knowledge that my family and millions of other tourists have already carried their proxy.

In the best of all possible worlds, to quote a Frenchman, life would be long enough to visit the Louvre at least seventy-five times. Racing from point to point and wolfing down the sights may be the most authentic way to see New York—in keeping with the *Weltgeist* of the city—but the spirit of Paris is one of savoring details, of pausing between activities. While Paris is by no means as laid-back as, say, Madrid, Parisians do not rush. The exception to this rule comes when they climb into their cars, at which point they undergo a hideous transformation. As a tourist, though, one can leave the demolition-derby driving to the cabbies.

Guidebooks tend to bifurcate the city into Left and Right Banks, with the obligatory stuff about the former being more Bohemian, but I like to think of the map of Paris as a celestial formation. The *arrondissements*—the sections into which the City of Light is divided—move out from the center in a widening spiral that resembles the shape of a galaxy. The center of this galaxy, the first and second *arrondissements*, has a dense molecular gravity in terms of historical interest: the Louvre, the Tuileries, the Place Vendôme, the Ritz. And while this venerable center is rewarding, the adventurous visitor, like Captain Kirk, seeks out the constellations.

The Latin Quarter is to my mind the most romantic region of Paris, the place to wander with a lover. The roughly triangular region bounded by the Boulevards St.-Germain, St.-Michel, and Raspail is a city unto itself. We started many of our days at an outside table at one of the hundreds of cafés in the area, watching the pedestrians, who watch back.

The faces in Paris, like the façades of the buildings, are worth *(Continued on page 238)*

Jay McInerney *is the author of "Ransom" and "Bright Lights, Big City" (Vintage), which he recently adapted for the screen.*

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NEIMAN-MARCUS

PARIS

(Continued from page 236)

close scrutiny. You begin to see a Parisian demeanor—seldom smiling, tougher and less pale than the faces of London, more composed and self-conscious than the faces of New York. On young women, one observes the almost infinite range of variation in the arrangement of scarves, while the older citizens have faces that reflect something of the previous century. Alternately, one can ignore the passersby altogether, gaze into the eyes of one's partner. Demonstrative public dalliance is perfectly acceptable on the streets of Paris.

Of all the ways to spend time and money in Paris, food remains the most satisfying. A savvy way to organize one's time in the city is to establish a simple rhythm between eating and digesting. There are very few bad restaurants in Paris. However, there are quite a few filled entirely with Americans. Our first night in the city, we booked a table at a restaurant recommended in a guide book. Across the room, we spotted a couple who had been on our Air France flight that day. From the smartly dressed couple at the table beside ours came this exchange:

"Honey, what's *foie de veau*?"

"That's veal."

"I'll have that."

On the principle that no one likes to be corrected on his honeymoon in front of his new spouse, we minded our own business and went about ordering our own meal. Fifteen minutes later, the volume rose at the adjoining table.

"This doesn't taste like veal."

"What does it taste like?"

"Oh, God. Oh no."

"What's the matter."

"It's liver. I hate liver. You know I'm allergic to liver."

Our neighbors were frequently consulting a small blue book that we were to see many times in Paris, and we eventually developed a theorem that may be of use to others: Places described as out of the way and typically Parisian in the *American Express Pocket Guide to Paris* are, generally, neither.

The best guide to Paris, of course, is a Frenchman. Philippe, a hyperactive young businessman we had met earlier in London, was eager to show us around when we called toward the end of our stay. What we learned, once we had recovered from the experience, is that (1) Paris can be a lot like New York in the pace of its nightlife, and (2) If you are looking for a quiet night, don't call Philippe.

From our hotel, we took a cab over to the apartment of Philippe's friend Michelle. On the way over, Philippe explained that Michelle was dating a married man named Claude. When we arrived at the place, a beautiful nineteenth-century apartment building off of the Luxembourg gardens, we found Michelle and her gentleman friend sipping Champagne. Introductions were made, and because the conversation was conducted in French, it was sometime before Philippe was able to get me to *(Continued on page 240)*

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PARIS

(Continued from page 238)

stop calling the young man Claude: he was, it turned out, another suitor. The whole mess was typically Parisian, he said.

The non-Claude was called Jacques; and after several bottles of Champagne were consumed, I liked him a great deal. It was decided that we would take Jacques's car to the restaurant. The car turned out to be a Porsche 911, which somehow managed to accommodate the five of us. Jacques demonstrated the rapid acceleration, racing the car up to a hundred kilometers an hour between stoplights. Within moments, we were on the Right Bank, in a wake of blaring horns. Since I was crammed in the back, my view was somewhat obscured, but I was told we were on the Champs-Elysées as we slalomed through four lanes of traffic. I got a brief glimpse of the Arc de Triomphe as we hurtled around it and launched into the Avenue Hoche. I thought it was all over when Jacques took the car up onto the sidewalk, as did several pedestrians who leaped into the street to avoid being hit. We stopped directly in front of the restaurant entrance. The maître d' rushed out, and I thought *now we're in trouble*, but he was apparently familiar with Jacques's parking procedure. He embraced our driver and led us inside to a choice table.

Of the meal I can say only that Sauternes, far from being merely a dessert wine, is splendid with *foie gras*, and that Champagne with crushed raspberries makes a fine apéritif. (Jacques also returned a $50 bottle of Médoc after much sniffing and sipping.) Shortly after the Cognac, we found ourselves hurtling through the streets again, this time to a nightclub by the name of Atmosphere, the equivalent of New York's Club A—all crushed velvet, chrome, wall-to-wall celebrities and Arabs. Philippe told me that Princess Caroline was there, though I didn't spot her myself. Michelle and Jacques had a violent argument about something, and an equally passionate reconciliation.

Then suddenly we were in a dive called The Front Page, within sight of the Pompidou Center, a hangout of down-and-out American expatriates, Scandinavian *au pair* girls, and sexually ambivalent Germans.

Jacques decided to ignore red lights on the way back to our hotel. A police car noticed this, and took up the pursuit. Jacques explained calmly that he would stop in front of the hotel and that we would have plenty of time to get into the lobby before the cruiser caught up, which sounded good to us. We bailed out when he pulled to a stop, and had time to kiss everyone on both cheeks. From inside the lobby, we watched the cops pull up.

Philippe called the next morning to tell us that Jacques talked his way out of the mess, then told us that he had booked a table at La Coupole for that evening and would meet us at our hotel. We begged off, claiming a prior engagement, and tried out the room service and the bathtub on our last night in Paris, feeling just slightly guilty about Philippe, and about the Louvre. ▽

TRAVEL

China odyssey: coming home to Confucius.

BY COLIN THUBRON

Palace moongate—in Qufu, China

Southward from Beijing, China begins to change. For a while, the villages maintain a northern defensiveness. There are walls everywhere: walls built against cold and the invader—brick walls, clay walls, walls of unhewn stone, walls enclosing factories, kilns, hamlets. But as my train heaved southward, new country unfurled like a scroll painting. The sorghum and cotton fields eased away, and drying sweetcorn thickened on the village rooftops. The little tractors and draught-horses of the north grew rare. Allotments became smaller and richer. Yellowing paddy fields appeared, cut by canals or fringed with soya; and by evening, the sun was plunging into a slough of interlocked land and water—fish farms, reed-rimmed lakes, and rivers staked with fragile-looking nets.

Our blinds came down against the night, and the scene in the carriage became surreal. I was traveling in "soft berth luxury," and the seats were covered with embroidered lace or bamboo matting. Synthetic national pop songs chirruped over the loudspeakers, with Glenn Miller hits and "Believe Me If All Those Endearing Young Charms" in Mandarin. Opposite me, a grizzled army general sat barefoot and cross-legged, chewing cashew nuts and picking his toes. Occasionally, he gazed at me in friendly inquisition, then returned to reading a comic book.

I reached my destination late at night. In the dark, the town looked half abandoned. Decaying walls and bastioned gates loomed and glimmered theatrically. The inner city of Qufu looked like a moon-whitened painting. Qufu is the unacknowledged Vatican of China. Here, more than two thousand five hundred years ago, the sage Confucius was born, and died in disappointment; but posthumously, he overawed all China, and for two thousand years the country's official ethos was his. The town became the patrimony of Confucius's descendants, "the first family under heaven," and the heart of his cult. His benevolent, constricted, and intensely traditional faith propounded a social law for man, not a conversation with God, and even now, China is shaped in the image of this quasi-religion.

Today, the palace of Confucius's descendants partly serves as a guesthouse. I lay awake on a lacquered four-poster in a room soft with old carpets and polished woodwork. Somewhere, a fan rattled. Somewhere else a dog howled. Dogs are so rare in Chinese cities (they were exterminated as disease-carriers) that the sound rose and faded in shivering solitude. Out in the mosquito-whining darkness, I could sense the mesh of palace colonnades boxed about me like concentric coffins. I was in the heart of something airless, gone.

The palace has been dying a long time. After the imperial system collapsed in 1911, its 460 chambers and pavilions closed down one by one. Its last prince—a seventy-seventh generation descendant of Confucius—could not restore it. He fled to *(Continued on page 243)*

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CHINA

(Continued from page 241)

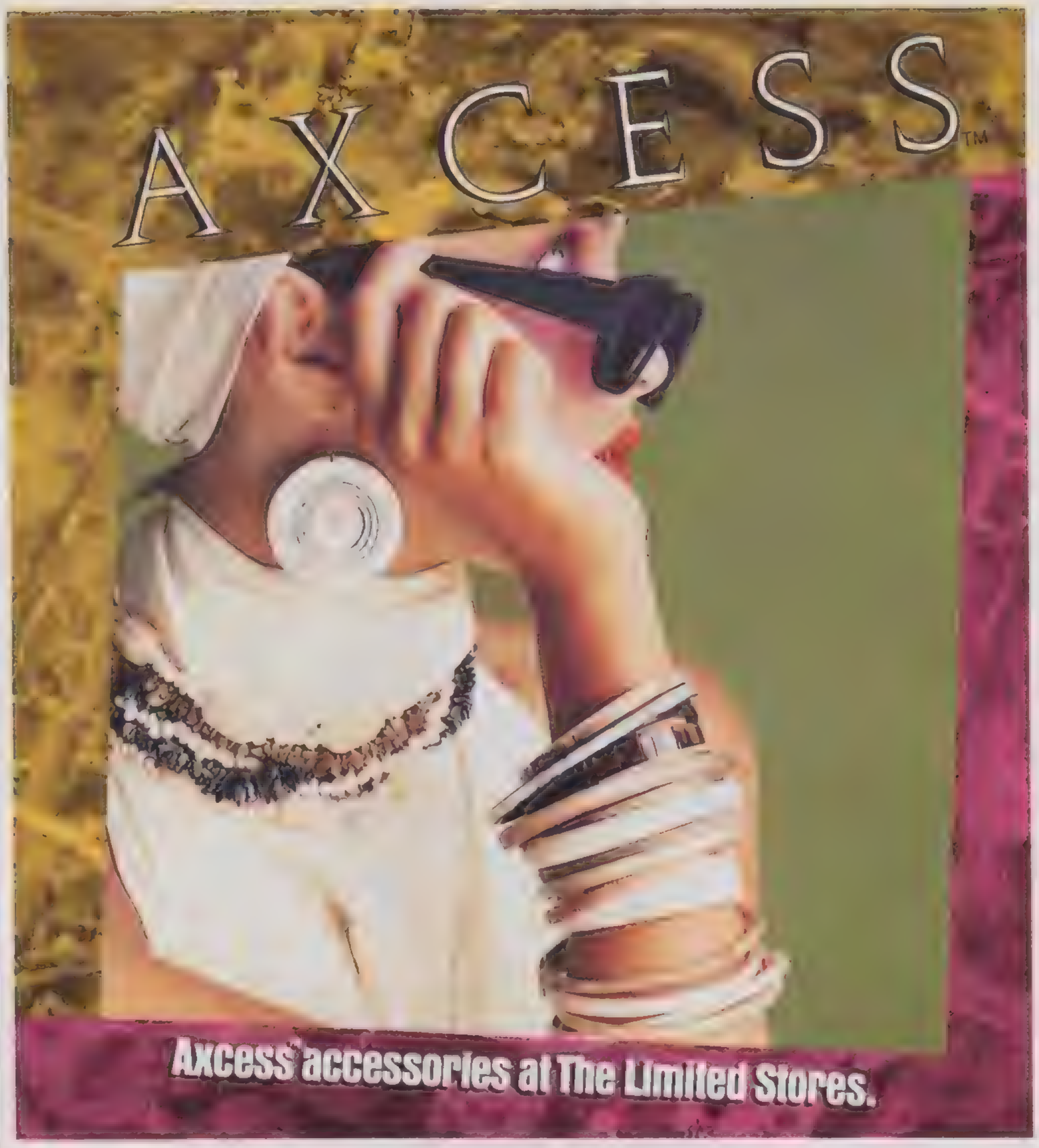
Taiwan with the Kuomintang in 1949. Then in 1966, in the red heat of the Cultural Revolution, the property was ransacked by Red Guards from the Beijing universities, together with local students. The philosophy of Confucius had always been a bulwark against revolution. Violence had sickened him. His whole ethos sought to build upon the past, to inculcate ancestral virtue and respect, to reconstitute an imagined golden time. All was retrospective. To be old was to be in touch. Into this long continuum of Chinese history, the Maoist dictum "Destroy the old, create the new!" crashed like a blasphemy.

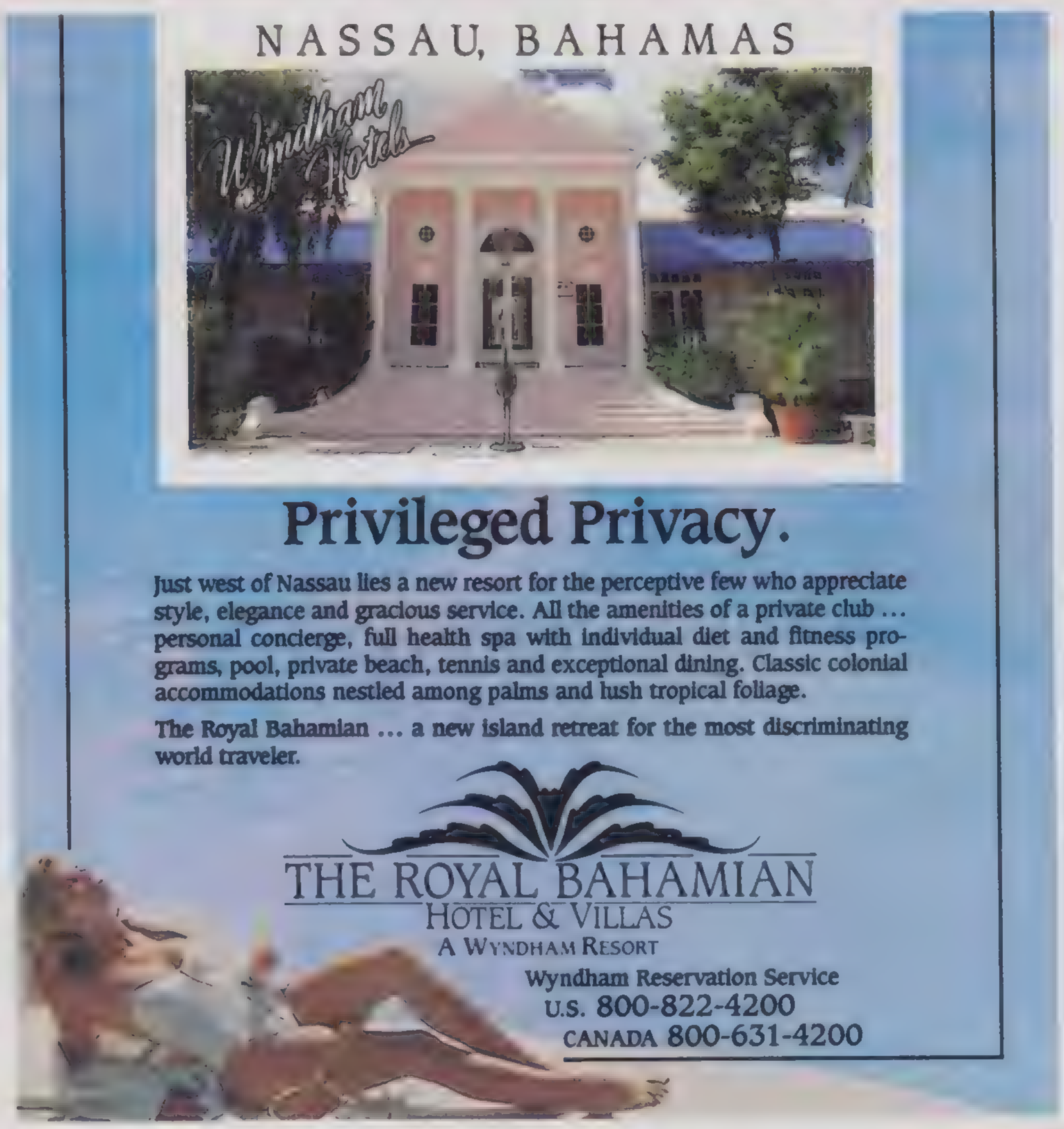
Many of the treasures of Qufu were saved by local people who spirited them away to the countryside. But many others—memorial tablets, tomb stelae, and a host of minor artifacts—vanished under the Red Guards' sledgehammers. Above all, a colossal statue of the Great Sage, holy with years and worship, was hauled from its temple by tractor and smashed to bits.

All this, I found, lent a mingled euphoria and pathos to what was happening in the streets that morning, the anniversary of his birth. Troupes of fancy-dressed school children were on the move. In every shop and stall, the counters overflowed with statuettes of Confucius, cypress-wood portraits of Confucius, Confucius key rings, and Confucius medallions. His buck teeth and elephantine ears glowed from painted plates and printed handkerchiefs and wall posters. You could wear him, light him up, blow your nose on him. He was as ubiquitous as the Virgin at Lourdes. He was so ugly, ran legend, that his mother rejected him and he was suckled by a tigress—and his humblest figurines have rigorously reproduced his homeliness.

Today, a replica of his destroyed statue was to be unveiled in his temple. To the people of Qufu, a fifth of whom are his supposed direct descendants, it was a moment of pure triumph. The entire town was spilling towards the temple complex, with a swarm of television crews and newsmen. For this was no ordinary ceremony of restitution but a political signal to the nation: "The madness is over," it was saying. "The old values are back."

I walked towards the temple through nine successive courts. The way had become an avenue of dancing children. Their plangent voices rose in rhythm: "Warmly welcome! Warmly welcome!" Their fists were closed around plastic flowers and candy-colored banners. Wedged among officials, I moved through gates whose huge, dust-clogged doors slumbered askew on their swivels. Boys dressed in the blue trousers and red ties of the Communist Youth had slithered back a century into a world of temple acolytes. Their foreheads were bound with white turbans and they struck at green tom-toms with red-plumed drumsticks. And the much-loved dancing dragons, banned during the Cultural Revolution, were writhing again in yellow-haired splendor. *(Continued on page 245)*





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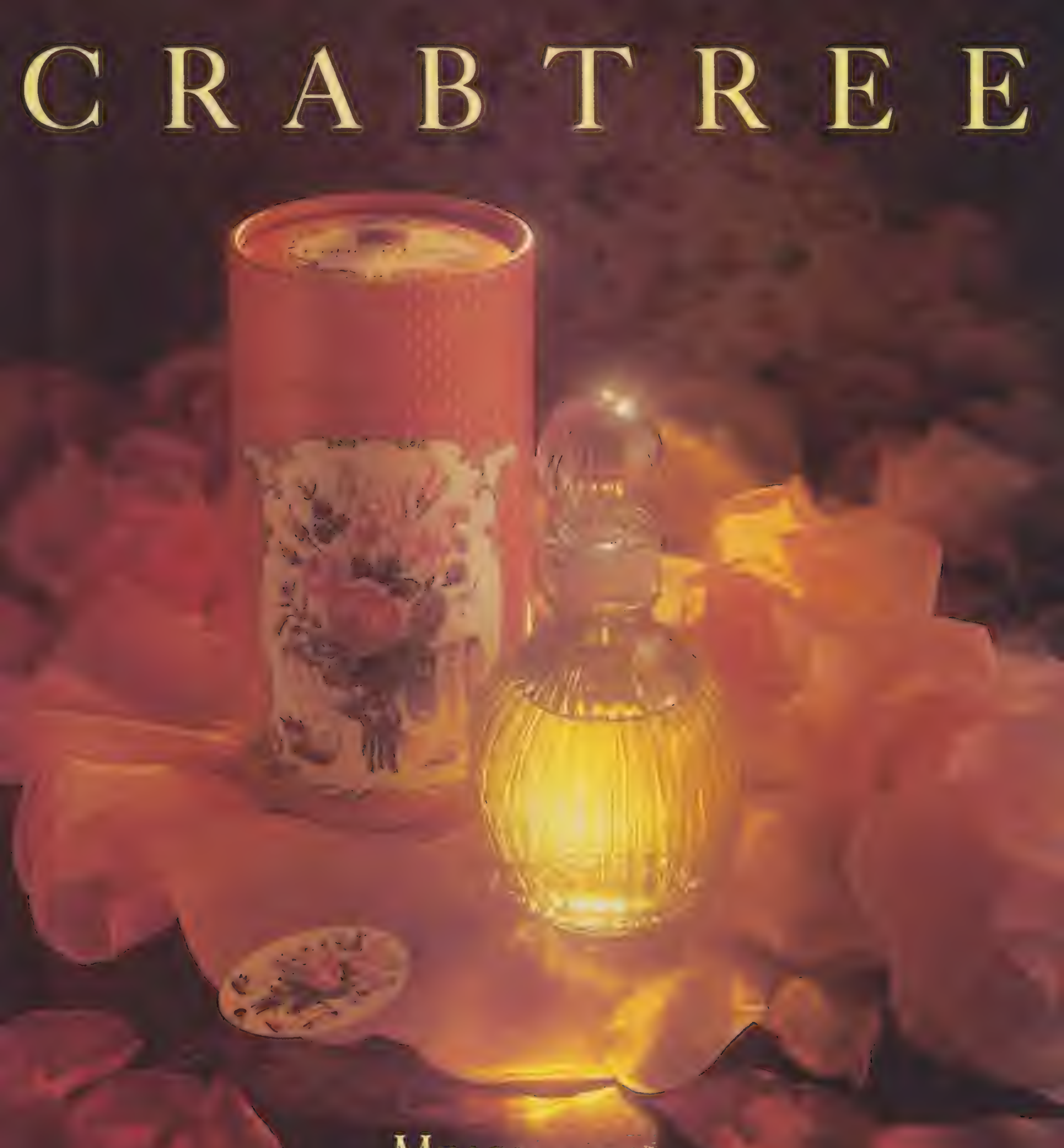

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CHINA

(Continued from page 243)

We thrust on beneath stone gateways under junipers, firs, and seven-hundred-year-old cypresses. The outer halls and temples fell behind us, drowned in cymbals and gongs. We passed the sacred library, then on past giant stone tortoises, symbols of longevity, laboring under colossal stelae balanced on their backs, and on again to the Apricot Altar, where the Great Sage taught, until we climbed at last to where the double roof of an enormous temple lifted and spread on a forest of intricately painted eaves—the Hall of Great Perfection, the heart of all this homage.

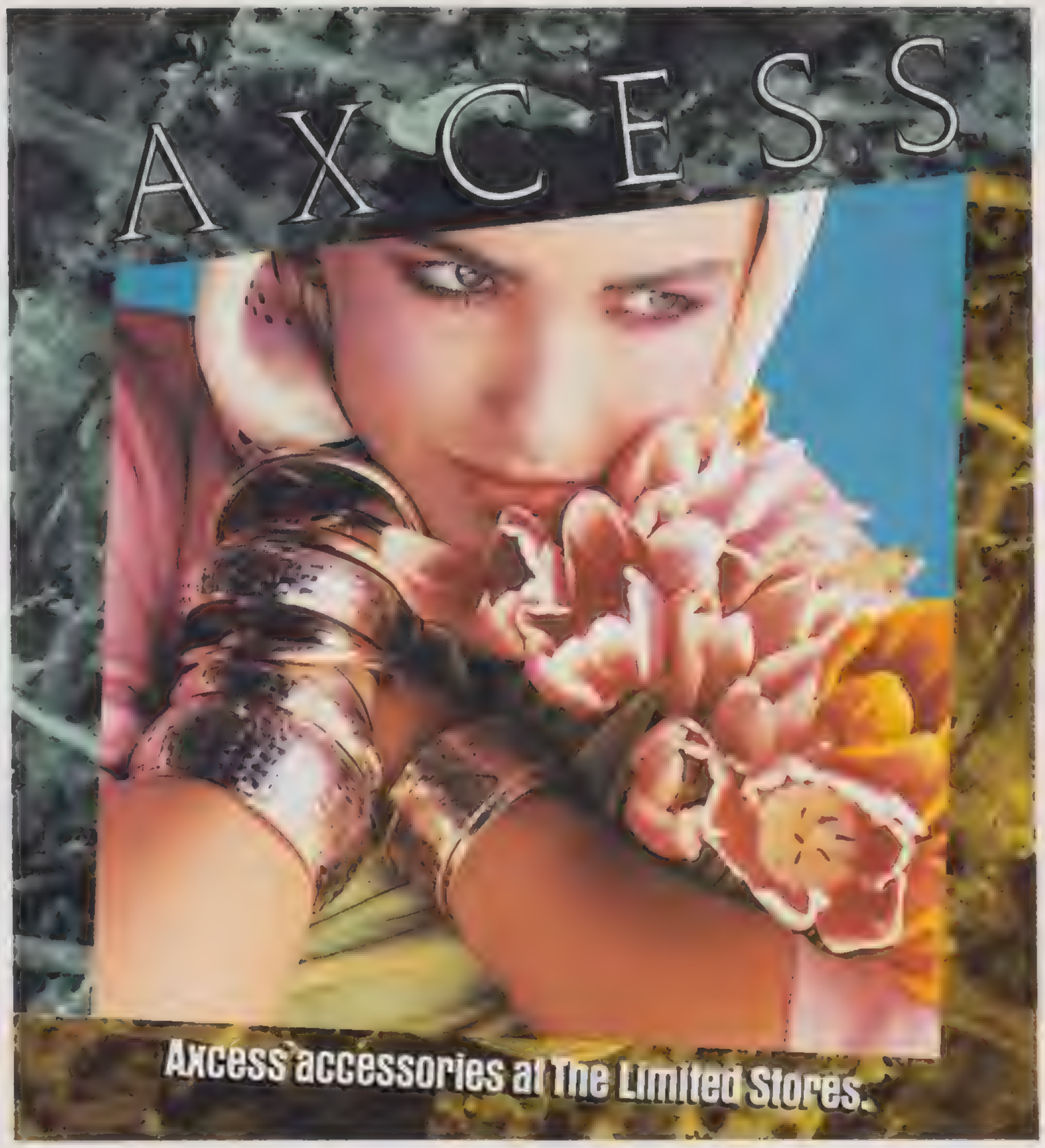
Opposite the central gates, two officials supported an elderly woman by either arm. She wore black trousers and black felt slippers. They held her like a mascot or an icon, with impersonal tenderness. She was Kong Demao, the seventy-seventh generation descendant of Confucius, whose brother had fled to Taiwan.

Suddenly, an antique orchestra struck up. Then the great gates parted and we saw beyond them, enthroned in a stifling brilliance of vermilion and gold, the half-veiled effigy of a monstrous god. Around him, all the paraphernalia of sanctity were banked—incense burners, gongs, ceremonial drums, jade chimes—while sixteen carved disciples gazed at him. Swept into the surge of the crowd, stumbling over the temple's threshold and through the hall, I arrived where the statue loomed in a huge recess of gold-blue curtains and dragon-enfurled columns. Even as I looked, the chintzy pink veil was lifted invisibly from his face—and there was the Master, gazing over our heads. He was bland, fat, strange. He looked like a playing-card king. But he was twice life-size, a replica in smoothest clay. A glitter of robes in cinnabar and olive green parted around two prodigious, gold-embossed feet. His jowls flowed undisturbed into a black spade-beard, and his fingers joined like sausages over his wand of office. I could see why his mother threw him out. The buck teeth and elephantine ears of his infancy were worn like insignia. Two or three bats were flying around his face.

Kong Demao stood at the statue's foot in an electric storm of flashbulbs. Half a dozen microphones were pushed against her mouth. What did she think? How did she feel?

But she seemed overcome. Wisps of greying hair had escaped from her barrettes. Nothing in particular appeared to distinguish her; no look of inbred aristocracy (or buck teeth)—simply a sixty-eight-year-old woman, portly and rather pale.

What, in any case, could she have said?—she whose youth had been incarcerated in the Confucian palace, in a tundra of etiquette and feudal brutality, whose concubine mother had been murdered by her stepmother. Her childhood was passed in aristocratic luxury mingled with Confucian thrift and a small girl's loneliness, even while the storm waves of civil war and Communism were beating at the palace walls. She *(Continued on page 247)*



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CHINA

(Continued from page 245)

had seen her father carried to his scented grave by a fantastical procession of pallbearers, executioners, and walking silk puppets of demons, with paper servants to serve him in the underworld, all preceded by two cavalry platoons to hack away the evil spirits from the grave. And now, a Japanese television crew was asking her what she felt.

Her hands trembled to her spectacles, as if the flashbulbs were blinding her. It was all very suitable, she said, glancing at the statue. Yes, she was glad, so very glad. . . .

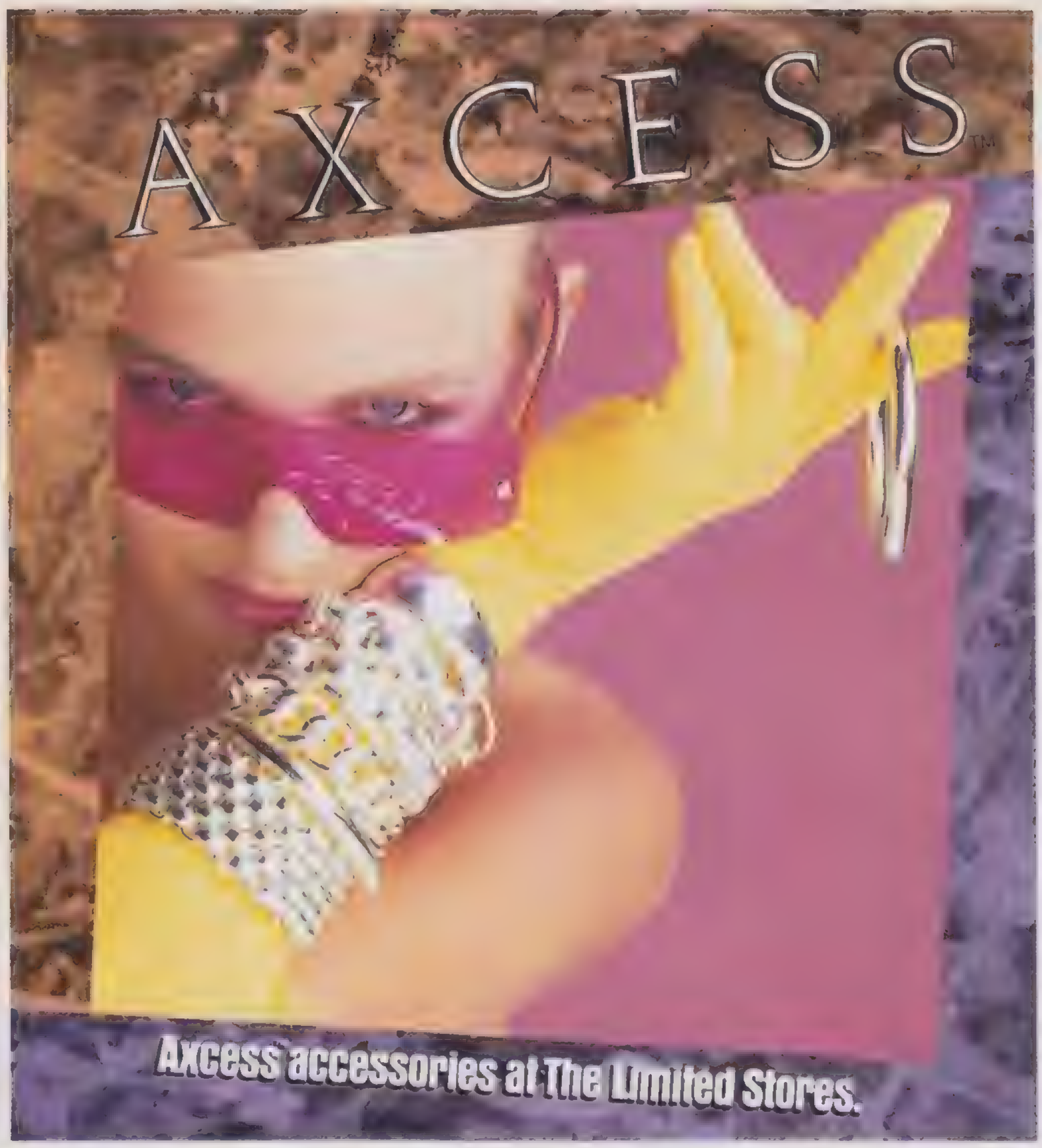
A mile outside Qufu is a quiet grove—almost a forest—where the descendants of the Master have been buried around him for two and a half thousand years. A hundred thousand tombs are here, scattered without order through the undergrowth. Here and there the funerary avenue to some grander tomb, lined by guardian animals in stone, erupts from the jungle. Sculpted Mandarins lie toppled in a lichen-blackened tumult of robes and hats. Here are still cave-tombs more than two thousand years old, in which people who survived beyond the age of sixty used to be buried alive. Sometimes their children went on feeding them by lowering baskets of food and drink into graves; sometimes not.

When I found the tomb of Confucius, I wondered if signs of worship might remain. But the site was very simple. Two memorial tablets, five hundred and a thousand years old, stood together before a big, shapeless tumulus. The larger stone, topped by a ritual coil of dragons, had been overturned and split by Red Guards, and the scar showed vivid across it. I waited under the ivy-gripped trees as if something might happen. Magpies prattled in the pine branches. An incense burner stood before the tomb; but when I peered into it, I found cigarette stubs.

It was foolish, I suppose, to look for something more. The worship of Confucius has been condemned as superstition, just as he would have wished. He flows in the national bloodstream more subtly. At a press conference only that morning, the foundation of a Confucius Study Center had been announced, and a Confucius Museum. Communist cadres, delivering their speeches under a scroll painting of the Chinese God of Heaven, went on to announce the transformation of Qufu into a "tourist town," with a move to encourage foreign investment in hotels. Ten thousand overseas tourists had come to the city that year, they said. In five year's time. . . . There was no telling how lucratively Confucius, who despised commerce, could be commercialized.

I slid over a wall to walk beside his burial mound. Until far into this century, it was said to be trimmed mysteriously, unlike the graves around it. Old people cited this as proof that his spirit still lived.

But now it was covered with wild grass and an ominous weft of shrubs and trees. ▽



TRAVEL

The unknown Harlem—elegant architecture, glorious cuisine . . . the many surprises of uptown Manhattan. BY ANN BANKS

Hot boîte on 125th Street: Harlem's Club Baby Grand

It has more beautiful brownstones than any other New York City neighborhood; its avenues are broader, its side streets more tranquil. Nowhere else in Manhattan are there as many museums or churches. But while knowledgeable European visitors wouldn't dream of missing it, many Americans fear to venture there. It is, of course, Harlem.

There is much to do and see in Harlem for those with an interest in anything from black music to turn-of-the-century urban architecture to Revolutionary-era history. Southern expatriate that I am, I was drawn uptown by twin childhood passions: gospel singing and sweet-potato pie. To my delight, I was able to fulfill both yearnings through a tour company called Harlem Spirituals operated by a seventy-year-old Frenchman named Lucien Corcos. Corcos fell in love with Harlem when he first visited fifteen years ago. He has been taking tourists there ever since, the majority of them foreign visitors. Without ignoring the sad devastation, Corcos prefers to emphasize what he calls the "unknown Harlem" of window boxes and church hats, of lovingly tended rose bushes framing elegant Victorian row houses.

Harlem has always had international cachet, but lately more Americans have been drawn there, and a new group, the Harlem Visitors and Convention Association, has been formed to put Harlem back on the map. Like a lot of white Americans, I was hesitant to venture above 110th Street on my own. Where should I go? What should I see? Would I be safe? Would I be welcome? The solution to my initial timidity, I realized, was one I would consider in a foreign country: climb on a tour bus. Let someone who really knows the place show you around the first time. Then you'll feel more confident about wandering around on your own. (Lucien Corcos says the main avenues of Harlem are safe in the daytime, but cautions tourists to avoid side streets because of the notorious drug traffic.)

I took both the tours Harlem Spirituals offers—the Sunday-morning sightseeing/church-service *(Continued on page 250)*

COREEN SIMPSON

VOGUE TRAVEL GUIDE

WHERE TO GO

1 ☐ BRAZIL: "Fly to Brazil" — Information from the Brazilian Government Trade Bureau

2 ☐ HARLEM, NEW YORK: "You Haven't Done This Town 'Til You've Done It Uptown" — Listing of Harlem theaters, restaurants and cultural institutions from the Harlem Visitors and Convention Association

3 ☐ PARIS: General information from the French Government Tourist Office

WHERE TO STAY

4 ☐ BOCA RATON HOTEL & CLUB, Boca Raton, FL

5 ☐ HILTON HEAD HEALTH INSTITUTE, Hilton Head Island, SC

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7 ☐ LAKE DISTRICT COTTAGES, Sawrey, England

8 ☐ KIAWAH ISLAND RESORT, Charleston, SC

9 ☐ PALM-AIRE HOTEL & SPA, Pompano Beach, FL

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HARLEM

(Continued from page 248)

tour, and the evening tour of Harlem restaurants and nightclubs. The Sunday-morning tour was guided by Peggy Taylor, a personable black woman who came to New York from Alabama by way of Oberlin College and Paris. As we started out, Taylor told us in English and German that we could expect to see the best and the worst of Harlem. Since they exist side by side—blocks of beautifully kept brownstones give way without warning to burned-out, boarded-up shells—it would be hard to see one and miss the other.

If real estate is history written in bricks and mortar, the ensemble of buildings in Harlem forms an eloquent narrative. First settled in 1658 by the Dutch, the area had been transformed by the late 1800s into a posh white suburb. The finest architects of the day were proud to leave their mark. Compared with the chaste Federal styling that characterizes my Greenwich Village neighborhood, the architecture of Harlem is, in the apt phrase of one critic, "unscrupulously picturesque." Ornament abounds. Minarets and Moorish arches nestle in with gothic fretwork and terra-cotta friezes of sunflowers and garlands of fruit.

After a late nineteenth-century boom left Harlem overbuilt, developers opened up the area to blacks, who were being squeezed out of other parts of the city. By the 1920s, Harlem had become the capital of black America, mecca for a generation of black musicians, writers, artists, and intellectuals. The Great Depression put an end to Harlem's golden age. It marked the beginning of a long slow decline into crime, arson, drugs, and depopulation from which Harlem is only now beginning to recover, with the return of educated, middle-class blacks.

The tour passes through Harlem's two most coveted addresses, nicknamed Strivers' Row and Sugar Hill. Strivers' Row, the two blocks of row houses built in 1891 and designed by Stanford White's firm, among others, is where, according to local jest, all of Harlem's Republicans reside. The equally genteel Sugar Hill commands the highest ground in Harlem, and its lovely old ivy-covered buildings once housed such notable Harlemites as Count Basie and Sugar Ray Robinson.

Pre-Revolutionary Harlem: 1765 Morris-Jumel Mansion

At the summit of Sugar Hill, the tour stops at the oldest private residence in Manhattan. Built around 1765, the Morris-Jumel Mansion especially interests Revolutionary history buffs. Because of its commanding views of both the East and Hudson Rivers, George Washington chose it as his New York headquarters while he planned the Battle of Harlem Heights. The mansion was later redecorated in the Empire style by Eliza Jumel, an American adventuress who wormed her way into French imperial circles and acquired for herself one of Napoleon's actual beds.

Leaving Sugar Hill, the tour bus passes several sites that are significant in Harlem's more recent history: the Abyssinian Baptist Church, at Lenox Avenue and 138th Street, where Adam Clayton Powell, Jr., presided; and the old Theresa Hotel on 125th Street, where Fidel Castro and Nikita Khrushchev once embraced on the balcony. Further west on 125th Street is the fabled Apollo Theatre, early showplace for black entertainers from

CHRISTEL BROST

Showbiz legend: Harlem's Apollo Theatre

Bessie Smith and Ella Fitzgerald to Michael Jackson. Dark for many years, the Apollo recently has reopened, for the first time under black management.

Harlem's main shopping drag, 125th Street, is the only New York street that transforms itself into a permanent art installation on nights and weekends. The paintings are all by Franklin Gaskin, a fifty-nine-year-old artist with no formal training who signs his work "Franco." His canvases are the so-called "riot gates," those ribbed steel curtains that protect store windows at night. He paints exotic shimmery pagodas or lush jungles.

At eleven o'clock, the Harlem Spirituals tour group joins the congregation of the Mt. Nebo Baptist Church for a part of its Sunday service. Mt. Nebo is known for its five gospel choirs. Every Sunday, two or three perform, sometimes accompanied by tambourines, sometimes by a magnificent saxophonist. The service begins sedately, but as the singing builds to an ecstatic pitch, the congregation and visitors alike clap and stomp their feet.

I felt nourished by my visit to Mt. Nebo. My feast at Sylvia's restaurant at Lenox Avenue and 126th Street nourished me in a different, but not entirely unrelated way. They don't call it soul food for nothing. I think of it as church-supper food, only better. Church-supper food taken to, pardon the expression, a higher power. Simply put, Sylvia's is fabulous. This is not your underdone *nouvelle cuisine*. As one devoted customer admiringly observed, "they cook this stuff all day." It's a place for people who believe the most important thing about food is how it tastes and smells. As for how it looks, there are those who think that a plate heaped with cornbread, collard greens, smothered pork chops, black-eyed peas, and candied yams is a sight more pleasing to the eye than, say, three steamed pea pods artfully arranged around a silver-dollar-sized slice of duck.

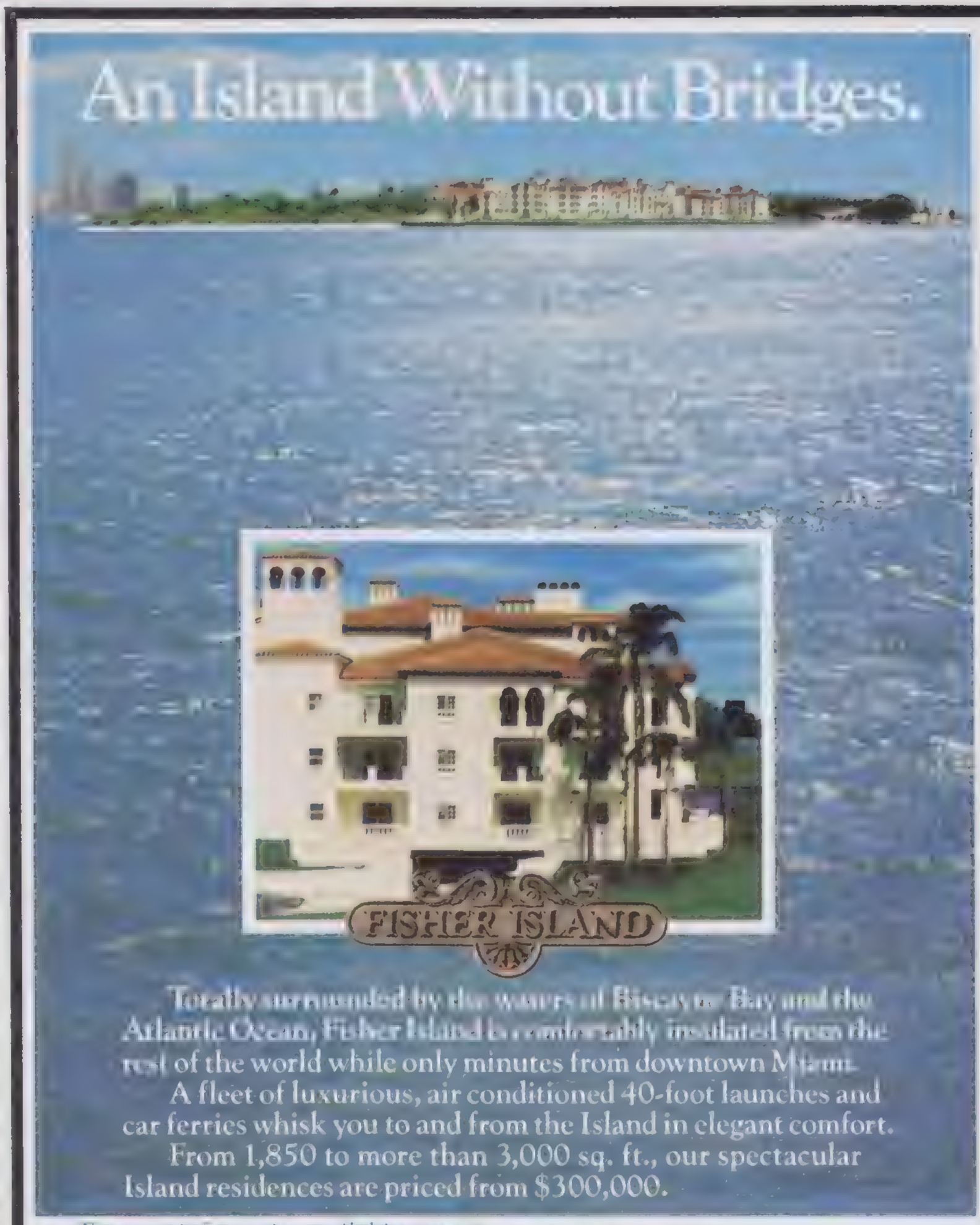
Sylvia's is no secret anymore, and a third of her customers are from outside Harlem. Although it wasn't the only way to do it, I'm glad I went to Sylvia's on the Harlem Spirituals nightlife tour because you get to have some of everything. Lucien Corcos himself leads the nighttime tour (usually for one or two couples in a private car) and orders the food.

On the night I went, Corcos conducted the evening as a gracious host might take out-of-town friends around to some of his best-loved spots. Before dinner, there was a forty-five-minute tour of Harlem by car, which he narrated with a passion and vividness of detail that made his stories come alive, whether they were about Alexander Hamilton's orphaned childhood on St. Croix, or Jackie Robinson's breaking of the color bar in professional sports. Leaving Sylvia's, we headed for the Baby Grand on 125th Street. An elegant Art Deco style place with a piano-shaped front window, the Baby Grand is presided over by hostess Vivian Brown, a fiftyish beauty who once danced in the famous Cotton Club chorus line with her twin sister.

As for the night's music, we never got to hear more than the backup band. Before the featured singers, two sisters named De Cocoa & Hot Chocolate, took the stage, a German woman who was along on the tour developed a crashing headache and we had to leave.

The sisters are supposed to be a hot act, and I was sorry to miss them, but all in all I was well satisfied with both Harlem tours. There were places I wanted to visit where the tour bus didn't stop—Aunt Len's Doll and Toy Museum, with one of the largest doll collections in the world, and the Schomburg Center for Research in Black Culture, where Alex Haley did research for *Roots*—but now I know where they are and I'll go back on my own. This time I'll take the A train. ▽

COREEN SIMPSON



VIEW

BY KATHLEEN MADDEN

Summer and style: travel answers...close-up, that Glenn Close woman. . .what's up: first look at couture

GOING PLACES

The clothes, the bag: packing in fashion

Pulling clothes together—for business trip, weekend, or world tour—traditionally inspires two schools of thought—one minimal, the other "maximal." Minimalist women tote a single carry-on to the Concorde; maximum packers go for the Orient Express and Vuitton trunks holding, at best, the bulk of their households. All, interestingly, keep asking designers for new clothes that travel well. This season, not coincidentally, some of the best fashion around is also best-in-travel.

The key: a seasonless fabric. At Calvin Klein, Anne Klein, and Donna Karan, the newest trousers for spring are grey, in "summer wool"—cool, sheer, men's tropical-weight worsteds. Saint Laurent's new way of working tops is wrapped, close to the body, in endless day-to-night variations of soft jersey. The newest non-season (and essentially non-wrinkle) fabrics mix silk and cashmere, silk and wool in jersey, cashmere and wool. Leather is, in designers' minds, an equally seasonless "fabric." So totally beyond "seasonal" thinking now, leather turns up at Chanel as a safari suit; at Ferre, as a summer-strapless short black leather dress.

> For a certain woman, a YSL gold leather jacket qualifies as "basic"

Designers with well-thought-out "systems" of dressing this season are garnering more than their share of attention, it seems. And for women with a minimalist packing bent, "going places" means movable pieces from Zoran, Donna Karan, or Azzedine. Zoran's navy pull-on gabardine trousers might get slipped off on a plane, with his oversized white cotton knit sweater pulled down over tights for simple ease—or for sleeping. Saint Laurent's navy wool-jersey jumpsuit may qualify as the season's most-miles-logged piece: for summer wear, a black crepe version takes over.

In a fashion season when the best day-to-night dressing often is one built on a streamlined base, that "base" also sets up some very polished travel dressing. It might start with a small navy sweater and skirt, or a black jersey turtleneck and narrow trousers. What creates the look, then, is a jacket. By day, that might be a small glen-plaid Ungaro, a peplumed turquoise suede jacket from Jean Muir, or a polished city-level "safari" jacket from Ferre. A white suede blouson or a YSL white cotton duck jacket could give a polished turn, day or night. They're all jackets with a real presence.

Audrey Hepburn, by contrast, has been spied mid-Atlantic dressed simply in navy trousers and cardigan. This may well be her best fashion season. Soft trousers, turtlenecks, balmacaan coats, small tops and cardigans star in navy at almost every American sportswear designer this spring. With flat black lizard loafers, white silk knee socks, an added raincoat, gold earrings, these navy knits and navy gabardines easily work for almost any climate, hour, or city.

What works, too: A raincoat in navy gabardine, in weightless white or grey silk for summer, a tan faille trench from Azzedine or, for day or night, a bright red slicker from Geoffrey Beene. What the best of the season's raincoats—and the best for-anything coats—have in common is a degree of scale, a roominess that allows them to go over other things. The perfect Burberry or classic Armani trench often is at its best taken from a men's department.

Point of fact: Tightly edited travel wardrobes easily run the danger of inspiring one to doze. Saving graces—and some real charm—this season may come from added color—a rose charmeuse evening sarong to wrap over a small top from Rifat Ozbek. . .or a bag that's a red quilted leather Maud Frizon weekender. Adding color now might *(Continued on page 256)*

ERIC BOMAN. Hair by Oribe, makeup by Laverne. Details, last pages.

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(Continued from page 252) mean packing some scarlet satin nighttime slippers. Simply fastening on a red crocodile belt, at this fashion point-in-time, is a decided dressing "up." In gold, that belt could take pared-down dressing to evening.

By night, new evening pieces give added pleasure, a sense of specialness: be that a Donna Karan gold sequinned dinner shirt, a Valentino jeweled white sweater...or a fully spectacular stack of Wendy Gell cuff bracelets. A gold or silver muffler effectively becomes a piece of day or night jewelry; Maud Frizon's new see-through mesh slingback heels or Prada's perfect silver flats add charm—and some of the most appealing shoe news of the season. For a certain sort of woman, a gold leather YSL jacket qualifies as a "basic"—something to put over pants or a small skirt, to light up dressing for day or dinner.

Where does it all go? Soft leather weekender bags that open for flat packing are the news at Donna Karan, Carlos Falchi, and Maud Frizon; carpetbag and three-suiter shapes are trends to watch for. Hunting World's Battue olive-green and tan leather pieces come heat-resistant, water-resistant, plumply padded; Bottega Veneta's chic new black vinyl pieces imitate their signature Bulgaro leather. From Mario Valentino, washable white vinyl turns up in leather-trimmed tennis bags, duffels, under-seat shapes.

Are women packing minimally or more? They're going with so many carry-ons, it seems, that flight attendants are now lobbying to change rules for on-plane luggage.

VIEW

TAKING IT WITH THEM

Personal style, public faces: what the busiest women pack

● **Jeane Kirkpatrick: I travel in suits; I live in suits—dark suits that will go from late afternoon to evening. I always take an extra blouse I don't really plan to wear, sometimes an extra dress. I'm always afraid I'll spill some Green Goddess dressing.**

● **Donna Karan: People wear the same things constantly—that's modern, and that's how they travel. With a pair of pants, a skirt and soft coat, a jacket and two or three bodysuits, I could go for a whole season. That's my closet.**

● **Andrée Putman: A hotel fragilizes you—there's never enough care or fun to feel good. When I'm traveling, accessories become the most important thing—stacks of bracelets, ribbons. I'd be lost without cufflinks. On a short trip, I always take a lot of shirts. Jeweled cufflinks make the look.**

● **Judith Krantz: For me, it all starts at Adolfo and goes on from there. On book tours, when I have to be in full regalia for a TV show at six in the morning and then don't get to change all day, a suit or a dress with a jacket is the only answer. I always wear something on the plane that, if my luggage is lost (as once happened), I can struggle on for three days. On a plane, a suit might not be as comfortable as pants, but at least I know I'm dressed when I get there.**

● **Isabella Rossellini: I have a very organized wardrobe; I've planned it with very few colors, and everything goes with everything. That was really dictated by the amount I travel. I like things that are easily cut like Zoran's or Zack Carr's; they pack flat. On a two-day trip, you hardly have time to work if you're worrying about clothes and hotel dry cleaners.** *("View" continued on page 263)*

ERIC BOMAN, HARRY BENSON. Details, last pages

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VIEW

CLASSIC CLOSE

The intelligent style of a most-modern woman

Quality and coolness, strength—and something more: Glenn Close, at this moment, doesn't have it all. She has it *best*. Her starring slot on Broadway now is in *Benefactors*, a clear hit; for Tom Stoppard's *The Real Thing*, she landed an '84 Best Actress Tony. Her log of recent leading men includes Jeremy Irons, Jim Dale, Robert Redford, Kevin Kline. Her Yankee way of dressing leans, naturally, to updated classics from Calvin Klein, Anne Klein, Perry Ellis, Donna Karan.

Jane. Annie. Jenny. Charity: Glenn Close characters come naturally in shades of taupe, not gypsy colors. Offstage, off-camera, she might be in no-color knit leggings from Ralph Lauren, cowboy boots from Wyoming, a "sweats" pullover from Agnes B. "When we were making *The Big Chill*, Kevin Kline had wonderful soft shirts that were like felt and came from Agnes B. Suddenly, from down in South Carolina, all these orders went out. We all got them." Glenn still wears pieces of her *Big Chill* wardrobe, amortizing the wonderful blouses Ann Roth designed for *The Jagged Edge*. Actress and acted role blend in her closet.

"I like comfortable clothes," says Glenn. "Basic, simple, well-cut clothes—soft skirts, pleated pants, men's shirts, long skirts, not short ones. I've given up wearing uncomfortable shoes, and 'uncomfortable' usually means high heels. I'll put a pin on an open shirt and jacket." "Simple" doesn't mean, by her thinking, simply New England tweeds. "That would be lazy dressing.

"Style is being comfortable. It's your way of being comfortable in who you are. It's also knowing to unbutton a collar, to roll up a sleeve. For me, a lot of style is movement."

And "Damn, she knew how to walk into a room" is a favorite description of her Edwardian-stylish, Connecticut grandmother.

Style is also, in large part, surroundings: a chintz-covered chair from that grandmother sits in Glenn Close's dressing room; her jeweled hat pins in a drawer of a dressing table. Though a favorite treasure is a carved and painted wood troika, a family antique, she's not, by nature, an amasser of things. Before marrying businessman James Marlas last year, Glenn lived in a downtown New York apartment that was white-white and pared-down. The period and style: "old and eclectic."

That esthetic, fully, is an American one; and Glenn talks with a sense of possessiveness of the small Wyoming town where her mother and surgeon father are. Glenn's acting as associate producer of a documentary now being filmed of the quickly disappearing way of life that exists there. Of a place where horses still pull sleds of grain out onto snowy fields to feed the cattle.

Romantic? Glenn Close, as a child, cut the tops off Quaker Oats boxes to make a costume of horses "hooves." In her mother's shoes, she gave up playing dress-up one day when she couldn't properly reproduce the clicking—grown-up—sound of high heels on polished flooring.

("View" continued on page 264)

Sometimes. I look in the mirror and say, "You've got to be kidding!"

Close classics: blouse, navy cardigan and trousers (top left) from Ralph Lauren; spare, shaped earrings, Ted Muehling. Above right: For going places, Sonia Rykiel's updated sweater set, Mark Spirito cuff bracelet, "frosted" Antigona earrings. Pared-down pieces, right, are all Zoran: silk raincoat, cashmere T-shirt, trousers.

ERICA LENNARD. Hair by Oribe, makeup by Tomoko

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VIEW

LIGHTENING UP

Feminine messages at the couture

Summer implies a certain charm, a sense of pleasure in dress; "couture," by definition, means clothes of unsurpassing beauty. In Paris, at couture collections for this spring, these impulses combine to highly feminine, entrancing effect. White is often the tip-off to changes: a long white dinner dress, newly cut out in back at YSL; a new soft peplumed waist—in a Dior suit. Crisp details in white spark the season with charm: an oversized silk camellia on an already beribboned, bowed straw boater at Chanel; the sharpening, chic effect of an open-collared white shirt under a suit at YSL. Big organdy lapels soften small print dresses at Ungaro; white polka dots come big, small, or lopsided at Chanel or Valentino. Summer-pretty white shoes turn up spectatored, sling-back, or ostrich-textured at Saint Laurent. All are clear signals of "*femme*" in the season's couture fashion. *("View" continued on page 268)*

Bowered at Chanel

Dior's peplum

White-shirted YSL

Collared: Ungaro

White nights: YSL

YSL's dinner jacket

Valentino beads

Dior shoe-in

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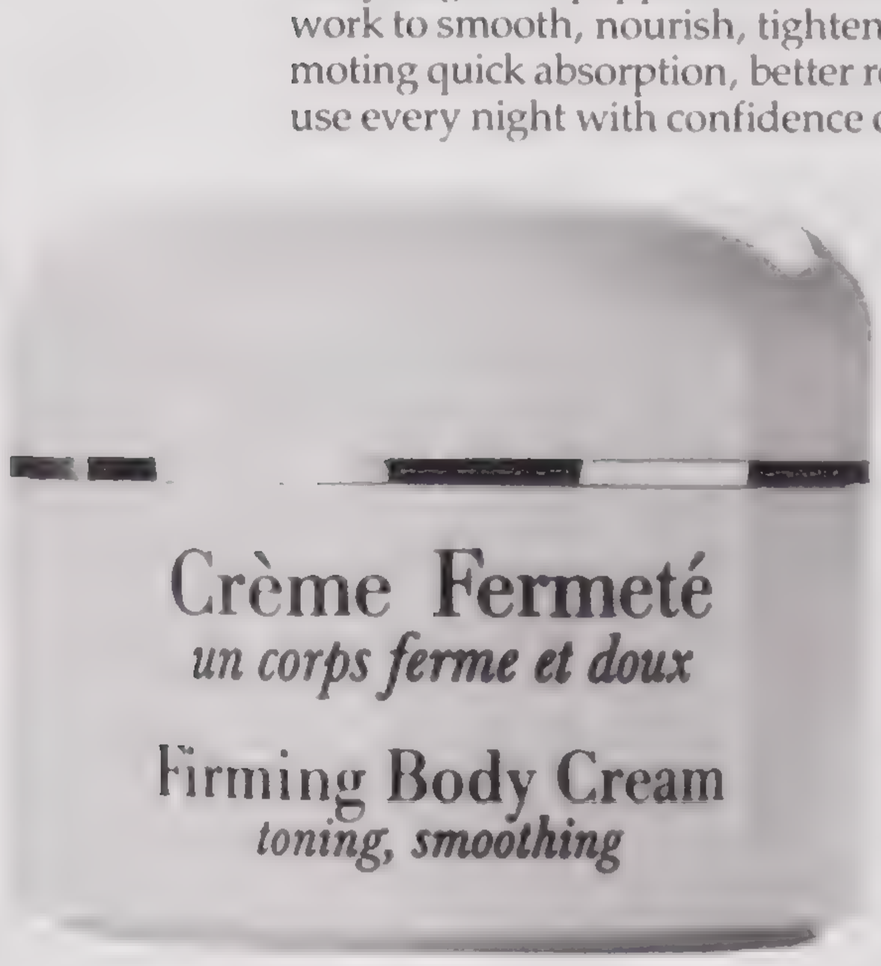

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86P48

VIEW

THE GOLD BUTTON BRIGADE

What Mademoiselle set off, the season sets spinning

At Chanel…

Coco Chanel, always "Mademoiselle," forever altered the pace—and face—of fashion, opening up the way women dress to the inherent ease of men's sportswear. Her "signatures"? Among many: a fondness for gold buttons, for navy; a recognizable way with sailor style and jersey dressing. This spring, other designers—collections on *every* side of the Atlantic—are turning up a decided fondness for rows-of-gold, too. At times tongue-in-cheek, their "who does it best?" efforts easily make the best fashion game of the season.

The appeal? At Calvin Klein, a shoulder row of shiny gold buttons sets up small sleeveless tops. Sonia Rykiel stows gold down the back of a soft knit skirt, trims a long cardigan or precise jacket. Italian Franco Moschino, with wit, tosses *his* navy cardigan over a cartoon-character T-shirt…or drapes chains of gold across a pants leg.

By night, buttons may turn into rhinestone pieces on a navy satin skirt at Andre van Pier. The button brigade is beyond time or place: at Gottex and at Anne Cole, gold buttons set up some of the best of the season's swimsuits. ("*View*" *continued on page 270*)

Calvin Klein…

Givenchy…

Sonia Rykiel…

Oscar de la Renta…

Chanel…

Scherrer…

Carolyn Roehm…

CLAUS OHM PIERRE SCHERMAN

Who's got the best fitting jeans in these parts?

Levi's 505® preshrunk, zipper-fly jeans feel comfortable right down to your toe parts, thanks to a fit that's trim, but never tight.

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Levi's® Jeans cut for women

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VIEW PEOPLE IN FASHION ARE TALKING ABOUT WHAT'S COMING...

What's new: An easier summer...best-on-beach clothes, print revivals...fall tip-offs...designer ''finds''

People are talking about summer dressing: where are the pleasures? Among all the body-dressing news and crisp navy suitings, you'll find, there's also an entirely softer, easier-going new dressing world. With a decidedly pretty sense, sheerness turns up in a black or white chiffon shirtdress at Norma Kamali. Armani, for night, puts a long-sleeved tinted-pale T-shirt with another diaphanous beaded layer. Softest cotton-knit pieces turn up as an entire mode of dressing at Donna Karan: a wrap skirt and body suit in white, a red dropped-waist dress for restaurant dinners. ''Easier'' this summer might mean a longer-length skirt as Calvin Klein or Ralph Lauren does it...a way of dressing in powdery-color Go-Silk layers...or going for a sweater set instead of a jacket. Come warmer weather, ''easier'' is a pleasure. And the pleasure's there.

What's new? Calvin Klein watches, new to stores this month. Made in France, with Swiss workings, their style is straightforward, American-classic. Translation: bands come in tan pigskin, dark brown leather, black lizard—watches to wear with sportswear dressing....The totes of summer—*this* summer—may well come from Donna Karan New York. In flight bag, feedbag, or workbag shapes, they're made of nylon and lined with summer-ready cotton terry. One bag—best in black and lined in taxi yellow—opens completely flat to take on a beach towel shape. Post-beach, the bag ties back up again to tote home bathing suit, sunscreen, sand.

What does Mary Martin have in common with Gypsy Rose Lee, Phyllis George with Mamie Eisenhower? Each, at some time, has been a USO Woman of the Year. Next month, the USO names model/actress Brooke Shields its '86 Woman....For accessory collectors, now in Dallas there's a new Carlos Falchi shop: In a no-color stone-and-steel setting, that means Falchi clothes pieces, textured leather belts, bags, shoes—the whole turnout. To watch for, too: other accessory ideas, some commissioned specially for this spot—from standout names such as Stephen Dweck, Robert Lee Morris, Patricia Underwood, Dennis Higgins, M & J Savitt.

''Easygoing clothes in softer colors, knitted fabrics, a sweatery attitude''

Polo-neck sweaters are easily hits of the season; and for weekend or almost anyday dressing, there are terrific ''polo'' knits. At Joan Vass USA, powdery pink or butter-yellow sleeveless polo shirts in cotton knit pair up with cardigan sweaters. Calvin Klein Sport polos have cut-back shoulders, come with matching cardigans in jungly green or azure blue: easy dressing with a sweatery attitude....For lovers of Giorgio Armani's bejeweled batik evening sarongs, Armani also now has some more-easily accessible blue batik layers—batik swimsuits and Tees. They're all Armani Emporio....Kenzo men will head to his new Left Bank boutique, opening this month; they'll find modern Kenzo dressing, a wonderful Haussmann-built building. At 17 boulevard Raspail, Paris.

Surf's up—or, at least, surfing fashion is. On California beaches this spring, some of the best looks on men or women are new wetsuits: black body-molding pieces with some new ''fashion'' details. Newest for women this season is a black wetsuit maillot—with a tank top shape and side panels of bright color. Bicycle pants and printed surfing jams—big, baggy, drawstring pajama shorts—are showing up as often as they did in the 'sixties. Even non-oceangoing types can watch for new ''surfing'' looks. For fall, new New York designer David Cameron is working with the notion of a ''wool wetsuit'': for day dressing, one with sheen and wetsuit seamings....Another—quite different—type of woman from a wetsuiter, this summer, might go for new Polly Bergen jewels. Made of sterling silver and less-than-real gems, they're some of the best—chicest—giant jewel earrings and rings you'll find anywhere at this moment. With ''tourmalines,'' ''sapphires,'' or ''yellow amethysts,'' the look is modern, the ''stones'' of a major nature.

PRINTED FABRICS HAVE THEIR FASHION UPS AND DOWNS: AT THIS MOMENT, PAST PRINTS ARE STAGING A REVIVAL—HERMÈS PRINTS, PUCCIS, LEONARDS, LILY PULITZERS. SAYS PRINTMASTER EMILIO PUCCI: ''FASHION HAS GONE FROM THE RAG TRADE TO SOMETHING OF A CERTAIN ARTISTIC VALUE.''

Where do new designer dressing ideas begin? With fabrics. With what's been selling. And then, at best, with some imaginative something else. For this fall, Ungaro says that *his* notions spring from folklore and opera divas. London's Joseph has been made wiser by fashion victims; attention-getter Rifat Ozbek likes Norma Shearer movies and he likes Tina Chow. Paris American Patrick Kelly goes by the current mood for health and fitness. ''Physically healthy people are also mentally healthier people,'' says Kelly. ''There is sharper observation.''... There's also, before it closes mid-month, a last chance to catch a jewel of a fashion exhibit: fifteen years of Jean-Charles de Castelbajac at the Newhouse Gallery of New York's Fashion Institute of Technology. What's there? Clothing, objects, furniture—all designed with a sense that's freshly modern.

—KATHLEEN MADDEN

"I'm not the girl I used to be.
Now I want to surround myself with beautiful things.
And I want to look beautiful, too.
I've discovered that it's easier to face the world
when I like what I see in the mirror.
Every woman needs a little Ritz."

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Charles of the Ritz

Blue Jeans

Calvin Klein

SUMMER TIPSHEET—

A QUICK GUIDE TO HOT-WEATHER FASHION AND BEAUTY

It's freer, faster, easier—it's summer, and it's here before you know it. Already here, the first summer clothes—the best of which you'll see throughout this issue.

What sets any summer apart: the bareness in fashion. What sets this summer apart—a new straplessness, a very obvious difference, day, night, under a jacket, out in the open. Not to mention the bare backs—crisscross strap, cut-out, cut-away, bare shoulders—and bare legs everywhere. Everything moves to a different beat. Add to that: an evolving body dressing, a gentler approach to "smallness," and you set the mood of the season, its femininity, its breezy charm.

To start: four key symbols, four things you'll be glad to have all summer long...

1. A white jacket—longer, slightly shaped, fitted over the hip. It stands for the finish, the sense of dressing for day that's still wanted even in summer. And it stands for the "color" of the season—in every area of dressing, it's white. With that combination in a jacket, you have a versatile, movable piece that goes over black, navy; over a short skirt, pants, a dress. And it goes equally well over clothes you already own—it's a perfect, instant updater.

2. A new white maillot—for its straplessness, its soft draping, its impact—and for the fact that it's as far from a sportive tank suit as Cleveland is from Tokyo. And it leads a whole other life away from the beach: as a base for a certain kind of easy summer evening dressing with a silk print sarong, or silk pyjama. Just add silver sandals—and you've got it!

3. A white sweater-and-skirt. The skirt, very abbreviated—a short, narrow tube shape, or short and pleated. The top, a longer, sparer pullover. In the legginess, the ease, the knitting—strengths of the season. And knitting this summer in all its variety—silk, linen, rayon, cotton knit—has never looked better. There is an immediate appeal in something textured, something knitted; a thin, flat fabric simply doesn't have the same effect.

4. A short white piqué crisscross-back dress—very small, very charming, very much what everyone would like to slip into on a hot summer evening. Nothing complicated. Nothing overdone. The word is *appealing*, and it's what summer evenings—at their best—are all about.

A surprise of the season: denim—given a new edge, a definite, strong personality.

- Denim that's...polished, sophisticated, actually designed—this isn't another take on gear, not by a long shot.
- Denim that's...soft, soft, soft—you can cinch the waist of a new denim shirt-dress with a wide, wide belt...push up the sleeves of a new denim jacket—it moves, it has give.
- Denim...in offbeat (for denim) colors. Think of a jeans jacket ...in the palest pink...a sculptured, rounded denim jacket in charcoal grey...a new-shape high-waisted and zipped skirt in sand.
- Denim that's...always a little more unexpected. Best example: a body-close, gold-buttoned strapless dress...in faded denim! A charming change of pace at night somewhere warm, casual.

Where to look for color in a white summer—in wonderful new lacquer-bright accessories:

- a wide, solid-looking cuff of gleaming orange
- a chain-link choker in purple
- a shoulderbag in blue patent leather
- a yellow patent three-inch-wide belt

The secret: the shine. Each has a glossy new-car finish—and it couldn't be more inviting (another inviting element of shine—still very much part of the picture—the continuing presence of silver. With white, with bare summer skin—it works like a dream!).

What else to have in color—and in multiple—charming new summer collectibles. Summer clothes of the beach/weekend/at-home variety. This year, given a new twist in irresistible colors—shades of lime, aqua, geranium, pink, lavender—colors that heighten the appeal of this easy way of dressing...and move it past "classic." Silk T-shirts, lightweight cotton jeans, a slip of a sweater-dress—each takes on a different character as it takes on a different color.

To uncomplicate summer dressing: the right dress. Very much in evidence—the bare-back sundresses, the short flirty evening dresses—dresses you look for, love, find in summer. Harder to find: a dress that works for day. But not impossible to find this summer. Answers: the new denim day dressing—everything from the most modern version of a shirt-dress to a white denim turtleneck dress. Another answer: the strapless dress that comes with its own jacket. Or one of this summer's easy, shirt-top dresses in silk or cotton piqué, with a narrow skirt, gold buttons, a bare cut-in shoulder.

Best-looking summer hair: longer, almost shoulder length, softer, but easy to manage, control. Hair that stands up to the season's active pursuits: an afternoon of tennis, a swim, a sail. Hair that quickly dries into shape and stays that way with a minimum of fuss, upkeep....The best-looking summer makeup: minimal, totally sheer, lacking in artifice. You can do, undo, redo it in minutes if necessary (and summer sports, outdoor living often make it necessary). Call it maintenance-free beauty: it represents sound, modern thinking. With the right basics—with the right haircut, the right care—the rest falls into place. More than that, it's a sure sign of the times.

Summer or not, what underlines beauty today—the concept, the ideal of living fit (the subject of a special twenty-page report later in this issue). A concept that has—quite simply—changed everything. Those of us who do "live fit" demand the same things of hair, of makeup that summer demands: an exercise class/shower in the middle of the day has the same effect as a swim. And fashion—all year-round—demands a certain level of fitness. Clothes today may be bare or not bare, but they are, for the most part, highly body conscious and likely to continue that way. They call for a well-toned, well-conditioned body: summer simply makes the demand more obvious. A body that's fit, a body in its best shape is the goal—not the smallest size in the store. Living fit is living smart, not obsessively.

What we're learning all the time—the best ways to achieve that healthy, optimal level of fitness. The surprise: it may take less "training" than you think. Something we're reconfirming all the time—the rewards, the pleasures of fit living; rewards that go far beyond the superficial; rewards in terms of health, vitality, a certain body confidence.

In the end, summer of all seasons, is a state of mind...as well as body. A more freewheeling spirit prevails; a more relaxed way of living and dressing. It's a season that suggests small, charming new possibilities:

- a yellow lacquered-straw hat with an upturned brim—for shade, for fun
- a glossy pale-blue taffeta jacket to wear over almost everything (the shine, the crispness of taffeta giving pale color a special edge)
- a bright-red lipstick—all the "finish," the color you need with a minimal makeup
- a shiny green lizard watch strap ...for a timely change

The possibilities—the season—start on the following page...

The beginning of a new summer, a new sun

son of more charming, more feminine dressing—very small, very leggy, bare in unexpected ways... A season of white, black, navy... A season of terrific knitting, the leggiest sweater-and-skirt dressing, the most polished denim... What makes it even better: the prettiest makeup; hair that's slightly longer, easy to manage. Starting here, symbols of the season's best

A WELCOME CHANGE.

Denim is definitely news again. But not in the familiar guise of "gear,"—instead, denim in polished day/night dressing (you'll see more on the pages ahead)—denim in jackets, suits, dresses like this knockout by Fendi, *left*—very short, very close to the body, small (!)—with a strapless top, ornamental gold buttons, an all-out feminine appeal. It's a perfect symbol of the season, a perfect look any place where it's hot and the atmosphere's relaxed. About $225. To order at Bergdorf Goodman . . . The place here: a terrace at the Palace condominiums, one of the outstanding new buildings in Miami, Florida, by the architectural firm Arquitectonica. Throughout these pages: hair, Madeleine Cofano for Bruno Dessange; all make-up, Margaret Avery. Details, last pages.

Debis Piel

A WELCOME CHANGE...

A NEW LOOK FOR EVENING... A DIFFERENT SHAPE, A DIFFERENT BARENESS, IRRESISTIBLE COLOR

News now: dresses cut like swimsuits; swimsuits cut like dresses. Perfect example: Claude Montana's bright-red viscose jersey evening dress, *top*—one side bared to the shoulder, the other long-sleeved; the back intricately cut-out—revealing as a maillot. Dress, about $850. Caron Cherry, Coconut Grove FL; Claude Montana Boutique, Beverly Hills. To order at Saks Fifth Avenue....And from Azzedine Alaïa (he didn't really invent this all-body line, but he's been doing it longer, and he keeps doing it better)—a sleek, long, close-as-a-leotard dress in rich plum. About $405. Barneys New York; Emphatics, Pittsburgh; Alaïa Chez Gallay, Beverly Hills; I. Magnin. Hair, these two pages: John Sahag, John Sahag Salon, NYC. Photographed on an Italian-made fifty-foot Mochi Craft. Details, more stores, see last pages.

A WELCOME CHANGE...

THE DIFFERENCE IN SWEATER-SKIRT DRESSING: THE LEGGINESS, A RACY CHARM

There's a fine line between "basic" and a look that works as "basic" but has something extra, something more. Two prime examples of what a difference something more can make: Joseph Tricot's racy cotton-knit sweater-and-skirt dressing, *opposite. Near right:* His boldly striped navy and off-white "rugby" shirt—amply scaled but not overwhelming—with a very short, very narrow striped tube skirt. Sweater, about $230; skirt, about $125. Joseph Tricot, NYC; Jimmy's, Brooklyn; Knit Wit, Philadelphia; L.S. Ayres, Cincinnati OH and Indianapolis IN; Hattie; Maxfield, Los Angeles....And, *far right,* another "rugby"-inspired shirt, the look "turned" by a plunging neckline. To wear over pants, over a skirt, over legs at a resort: legs that are whitened, sheer, shiny this season. About $275. Bergdorf Goodman; Jimmy's, Brooklyn; Hattie; Max, Denver CO; Apropos, Newport Beach and Woodland Hills CA; MAC, San Francisco. The location, a terrace at the Atlantis, another Arquitectonica-designed building in Miami. Details, last pages.

A WELCOME CHANGE...

FIRST THINGS FIRST, AND THE FIRST THING FOR SUMMER IS A WHITE JACKET

One of the season's strengths: white jackets. The one by Fendi, *this page*—long, strong-shouldered, of crisp linen—could be your best accessory this summer, capable of instantly changing the look of anything you wear it over. Here, over Fendi's back-buttoned one-piece linen dress with a white strapless top; a navy skirt; a manner that works in a city, a resort, anywhere. Jacket, about $495. Dress, about $340. Fendi Boutique at Torie Steele, Beverly Hills. Jacket at Bergdorf Goodman. Photographed at the Port of Miami. Details, more stores, last pages.

Denis Piel

SKIN CARE:

A CHANGE IN THINKING...

A welcome change—based on new criteria of fitness and within-reach standards of self-improvement that have affected skin care as much as anything else in a woman's life. By Shirley Lord

Fit skin—can it be described and defined so you can at least recognize it if and when you have it?

Ask a dermatologist the question and the answer will be a cautious one. As Peter E. Pochi, M.D., professor of dermatology at Boston University School of Medicine explains, "The best description I can find of 'fit' skin is skin that is the least vulnerable to disease. Skin is never completely fit. When it looks its best, it isn't necessarily its healthiest. Skin is phenotypic, expressing continual interaction between its genetic background and the environment in which it lives.

"Skin that has small pores is less likely to have acne and blemishes. Dark-pigmented skin (black skin, for example) is the 'fittest' skin—the extra pigment gives natural protection against premature aging, if not skin cancer, from sun exposure.

"However, no matter what kind of skin you may have, changes—slow or fast depending on genetics—occur with aging. In young skin, dead cells are shed at the same rate that they are being replaced. In aging skin, shedding can be erratic; skin care can make the skin appear more 'fit.' "

According to Donald T. Downing, Ph.D., professor of dermatology at the University of Iowa, "It is below the skin's surface, in the dermis, that aging—or wrinkling—begins, where skin begins not to 'fit' so well...but moisturization is still important to skin's outer layer, the stratum corneum. Between the cells of the stratum corneum, broad sheets of water-retaining lipids are present. It's only in the past three years that we have learned these lipids function as a form of intercellular glue, 'bonding' skin cells together, providing skin with strength and resistance to abrasion. These lipids also help to retain moisture which moves up from skin's lower layers."

Dr. Downing continues, "Although skin aging is inevitable and may never be completely circumvented, aging's physical manifestations can be minimized with proper skin care. Certain products contain a mixture of ingredients that we now know can penetrate below surface skin cells to the lipids 'layer' to provide effective moisturization."

Skin care—how much can it *really* contribute to skin looking/behaving "fit"? A lot, especially in the area of moisturization, which is becoming *(Continued on page 376)*

Denis Piel

If you're in shape—and that means skin in top condition as well as an in-shape body—your "simple little black dress" can be Angel Estrada's racy black cotton jersey, *this page:* small, teggy, bare, with a low bathing-suit back, a high front, a big black organza pocket! About $430. Bergdorf Goodman. Photographed at the Palace. Details, see next to last pages.

A WELCOME CHANGE...

WHITE DRESSES:

FRESHER, LEGGIER, AND... TOTALLY DIFFERENT FROM EACH OTHER

A real find, a dress that answers real needs—goes from day to low-key evening, city to resort, travels impeccably...a dress as charming as Thierry Mugler's ivory silk, *this page*, with an easy shirt top; a short, soft slim skirt; unflappable composure. About $660. Barneys New York; Carol Levitt, Locust Valley NY; Knit Wit, Philadelphia; Harriet Kassman, Washington DC; Giorgio, Beverly Hills; Poupee, Palo Alto CA...In a more casual mood, *opposite*, another of the season's short, snappy, sweater-y dresses, from Fendi—with an easy bateau-neck pullover; a leggy, narrow skirt, in a gutsy cotton knit. Pullover, about $435. Skirt, about $340. Barneys New York (to order); Molly Moses, Pittsburgh....
Beauty Note: What makes all the difference under the sun: Germaine Monteil's Soleil Creme SPF 18, effective protection that comes in a small, easy-to-carry compact. Photographed at the Atlantis. Details, last pages.

VOGUE PATTERN #9486

A WELCOME CHANGE...

THE CRISP WHITE DRESS WITH A NEW LOOK, A WHOLE NEW EDGE

In a season of white, the perfect dress—to sew: something small, simple, but something with more impact, more dash. Two of the best, here. Both are small-bodied; with easy-but-controlled tops; narrow, leggy skirts; decorative gold buttons. Both are authoritative enough for the city, relaxed enough for a resort. The combed cotton poplin one, *above left*, has a T-shirt-simple top, cap sleeves. Vogue Pattern #9486. . . The attractions of the one in combed cotton twill, *above right*: a convertible funnel neck, bare cut-in shoulders. Vogue Pattern #9277. Fabric, Tandler Textiles. Buttons from Tender Buttons. Photographed at the recently renovated Fontainebleau Hilton Resort in Miami Beach. Sewing tips, details, stores, see next to last pages.

Denis Piel

Paris / Rome

THE LIVELY ART OF Couture

It was a week of nonstop fashion celebration. The opening, on one day, of Paris's Museum of Fashion Art at the Louvre; on another, of a new French Fashion Institute. Then there was the couture itself—always a celebration of the best in fashion. And a celebration of the special relationship between designers and audiences. These are clothes that appeal directly to the women who wear them. This season that appeal was unmistakable. Naturally, there are fashion changes to watch; the most important are on these sixteen pages. But the real message—the charming femininity, the refreshing simplicity, the desirability of clothes that any woman, anywhere would love to own...

Leading the way—Yves Saint Laurent—with a strong, sure collection. A collection devoid of gimmicks, gratuitous effects; there wasn't even music. What broke the silence: the witty names he added to each of his numbers (repeated here). And the applause ...starting here for the most modern, most appealing suits. The star—Saint Laurent No. 15 ("Pierrot La Tendresse")—in a tiny black-and-white wool houndstooth check. A suit prophetic in its new shaping, its new proportion....and for its perfect new white silk shantung blouse. Couture pages: hair, Suga of Suga Salon, NYC; makeup, Valanta of Paris. Details, see next to last pages.

Dominique Issermann

Day dressing at Saint Laurent: A modern approach to tailoring, always with a turn of softness, always with an eye to what a woman finds most attractive. No question, there's a new proportion to his suits—a little more width to the shoulder, a little more ease through the top, a much more emphasized waist (buttoned, belted, held in some way). But it goes further—in the cleanliness of the beautiful white blouses; in the perfection of every detail—from the prettiest straw hats to his new instep-strap sandal—evidence of a positive, real-life attitude. . . Charming example, charming suit, *left,* No. 42 ("Loulou"): a nubby black silk/wool cardigan jacket, belted at the waist; narrow black skirt; and white silk shantung blouse with a curved collar, French cuffs, soft black chiffon bow. . . Time after time, suit after suit, he never wavered. *Right:* No. 57 ("Touchez Pas")—clean-lined, racy, refreshing—with its springy dotted silk faille; its one-buttoned jacket, small at the waist; and a sleeveless white silk shell, bias-cut at the neckline for extra softness. For more details, see last pages.

Dominique Issermann

Paris: Saint Laurent....
In the world of day dressing,
no one did it better.
And, suddenly,
nothing looks more appealing,
than a "real" suit

Rome: Valentino . . .
A breath of spring!
Day dressing
this fresh, this precise,
this small . . .

At Valentino—dressing based on a distinctive, sophisticated, highly appealing sweater-dressing. In this collection, with a new freshness, a new proportion—a definite shoulder line, a strongly defined waist, a close-to-the body smallness. At its best, *right*—Valentino No. 104—the hip-length sweater in white cashmere, edged and belted in navy; a white wool skirt. And, *far right*, No. 54—the sweater in navy cashmere with white piping; a navy wool ottoman skirt. . . . The attractiveness and the trimness of Valentino's "total" dressing, *left* (No. 104): the coat that goes over the white sweater and skirt, follows the season's key proportion—in navy double-faced cashmere, white collar and cuffs. Details, last pages.

Dominique Isserman

Paris:
Emanuel Ungaro . . .
A prevailing
romanticism:
a masterful approach
to body dressing . . .
to color!

The most romantic suit in Paris, *left*—Ungaro No. 33. In cream silk shantung, a broad-shouldered, soft-lapeled Ungaro jacket, with a new sharply-belted waist to create a peplum effect; a narrow bias skirt. And the most romantic hat in Paris! (Jean Barthet for Emanuel Ungaro). . . .The collection's showstoppers, *opposite*. Under bright silk jackets—his remarkable gentler dinner dresses, each in anthracite-grey silk crepe—a change of color that changed everything! *Near right*, Ungaro No. 69—his criss-cross back dress; the top, horizontally shirred; the bias-cut skirt, draped and pleated in back . . . . *Far right*, Ungaro No. 71, the one-shoulder version, softly draped over the waist and hips, bared in back. Details, last pages.

Dominique Issermann

Paris: Saint Laurent . . . the essence of understatement

There are dresses striking in their simplicity, their quiet sophistication . . . dresses that often move in and out of a Saint Laurent collection for dinner/at-home evenings. The perfect symbol in this collection, *right*, No. 59 ("Lawn Tennis"). A dress reminiscent of Gatsby and polo afternoons, but thoroughly modern in its shaping: white silk crepe, with a soft, shirty top, cap sleeves; the dropped waist held by a snakeskin belt; the hip yoked on either side; the long skirt, bias-cut.

Paris: Chanel . . .
the attraction, the freshness
of white. Added attraction
—a great-looking coat!

In a season where coats for day were few and far between, an exception, *right*: Chanel No. 10. Lagerfeld's wonderfully easygoing coat in navy cashmere—soft, rounded, knee-length; with soft, floppy lapels, nothing hard-edged anywhere (not even sleeve seams!). And, in a collection where classic Chanel shapes took on a new narrowness, a streamlined jumpsuit underneath—white wool flannel with signature gold buttons, chain belt. For more details, see next to last pages.

Dominique Issermann

Paris: Saint Laurent . . .
Remarkable evenings.
Not a sequin. Not a bead.
Not a stitch of embroidery.
But glorious effects.
The reason: his
totally body, totally
bias dresses

Evening dressing on another level—without ever relying on the obvious. Body dressing on another level—the intricacy of bias cutting allowing for a closeness of fit without ever getting too tight. The perfection of this dressing—at Saint Laurent. . . . *Left:* Saint Laurent No. 72 ("Forever Black")—the ultimate black evening dress—the body held, defined gently, provocatively in silk satin, the bias-cut skirt ending in a soft pleated "train." . . . Which is more dazzling?—the color or the cut, *right:* Saint Laurent No. 93 ("Oceante") in shimmering royal silk satin—the top, a series of curved bands; the bias-cut skirt, longer in back . . . and at the neck, a soft twist of fabric that extends to crisscross straps. Details, see last pages.

Dominique Issermann

Paris: Evenings . . .
in a sinuous mood. Bareness
everywhere. But nothing
more compelling,
more provocative than this
new straplessness—
all on the bias

Extraordinary coloring, *opposite*, from a palette unique to Ungaro. And the extraordinary evolution of his now-classic body-dressing. Standout example, Ungaro No. 58, *near left*: a thoroughly enchanting mauve-pink strapless dress; the top, completely shirred on the diagonal; the bias skirt, draped from the top of one hip around to the other side. With it, glimpses of other Ungaro evenings: color on color on color played against a new gentleness of on-the-body shirring. . . . The impact of brilliant color, brilliantly conceived, *right*: Saint Laurent No. 78 ("Partage de Midi")—a strapless column of chrome yellow silk satin, edged in a curve of black. A beautiful dress—cut on the bias, gathered and held by a big "diamond"-cluster clip, softly draped to the floor, the back slightly longer. For details, see last pages.

Dominique Issermann

Paris: Jean Patou by Christian Lacroix . . .
Every once in a while something on the more entertaining side of fashion—an engaging reminder of the couture's special inventiveness . . .

From a collection of charming eccentricities—bustle-back dresses to baby-doll smocks—examples of fashion playfulness at its most appealing. *Near left*: Patou No. 36, a small body dress of white silk crepe, cut out at the midriff, with a short, bias asymmetric skirt . . . and a great, big saucer hat (close up, *right*) of floral-patterned white lace set on a cap of white camellias, oversized "diamond" hoop earrings, and sunglasses. . . . And, Patou No. 37, *far left*, another very small, very bare white silk crepe dress, a single jeweled strap in back, the same hoop earrings, the switch to a jeweled navy straw beanie. Couture pages: hair, Suga of Suga Salon, NYC; makeup, Valanta of Paris. Details, see next to last pages of this issue.

Dominique Issermann

On these six pages: swimsuits with impact that comes from the way they're shaped and draped and detailed. Swimsuits so far from sporty racing suits—in design, in texture—that silk pants or a sarong moves most of them, already given a nighttime turn here, right into evening... Perfect example, *near right*: Gottex's more "dressed" Lycra maillot with gold buttons. About $60. Late April at Bergdorf Goodman; The Jerrie Shop, Cedarhurst NY; John Baldwin; Neiman-Marcus; I. Magnin; Liberty House of Hawaii. ...New thinking on sun protection when you're baring this much skin: "systems" that first polish and prep skin with exfoliation; then protect with sun block (a system like Clinique's)....Unusual texture in a swimsuit—satin!—and an unusually charming neckline—shaped like that of a 'fifties prom dress, *opposite*, from OMO Norma Kamali. About $60. OMO Norma Kamali, NYC. These six pages: hair, Madeleine Cofano for Bruno Dessange; makeup, Kevyn Aucoin. Details, last pages.

WHITE HOT!

Hottest on the beach: white swimsuits with a sense of polish—new "body suits" wearable by day, by night...

Penn

WHITE HOT!

Plain geometry... What's startlingly—and clearly—different about these suits: the way they cut, shape, and hold the body—and challenge the traditional concepts of one- and two-piece suits... From the master body-shaper himself, from Azzedine Alaïa, *left*: A geometric cut-out maillot that's so bare, it's almost a two-piece. Of spandex. About $145. If, NYC; Colitti, Millburn NJ; Linda Dresner, Troy MI; Apropos, Southern California....White—as a canvas for gold brush strokes—in a long-waisted two-piece suit that's almost a maillot, *right*. By Krizia, of nylon/rayon. About $165. Krizia Boutique, NYC; Palm Beach; Krizia Boutique at Loretta Blum, Dallas; Krizia Boutique at Torie Steele, Beverly Hills. Details, last pages of this issue.

Penn

WHITE HOT!

What the simplicity of a white swimsuit allows: a focus on texture, on detail. . . on the body itself!

Classic simplicity!—*opposite:* Bill Blass's straight-across-the-top strapless maillot with soft draping. Of Antron/Lycra. Bill Blass Beachwear. About $52. Lord & Taylor; Hudson's; Marshall Field's; Dayton's.... Unexpected back strokes in a strongly shaped, crisscross-back maillot, *near left,* by Eres; the wide shoulder straps form a deep-V front. About $140. Charivari, NYC; La Cage, Washington DC.... Part of the trend toward lighter colors—in clothes, in makeup—in hot weather: lipgloss that's sheerer, with sun protection built in (Ultima II's Actives Protective Lipcolor in Sunberry with SPF 6). For details, more stores, see next to last pages.

Penn

THE DENIM

It's clear right off—there's a different approach to denim today. Now, it's taken on a definite edge—in strong daytime dressing, straightforward "real-life" clothes—with far more design than "gear" ever had. The best—on these four pages. Thierry Mugler's two-piece charcoal denim dress, *this page*. Its emphatically body-conscious shape—the curved skirt; the big-shouldered jacket, held at the waist—gives it distinctive appeal. Jacket and skirt, about $900. Bloomingdale's; Lou Lattimore, Dallas....Also, *opposite*: Azzedine Alaïa's denim jacket...very much the sculpted signature Alaïa shape: it's full-sleeved, zippered, holds its own over his opalescent mini-dress. Cotton jacket, about $455. Cotton/viscose dress, about $210. Barneys New York; Colitti, Millburn NJ; Linda Dresner, Troy MI; Ultimo, Chicago; Alaïa Chez Gallay, Beverly Hills. Hair, these four pages, Julien for Is, Paris; makeup, Stephan Marais. For details, more stores, see last pages of this issue.

Steven Meisel

EDGE

THE DENIM

EDGE

More denim—redone, revived, revitalized. *Opposite:* Donna Karan's way—denim shaped into one of the best daytime dresses around—good-looking, modern, even soft enough to cinch (here with a wide pressed "alligator" belt). Donna Karan New York. About $175. Mid-May at Saks Fifth Avenue, NYC; Nan Duskin; Rich's; Higbee's; Ultimo, Chicago; Frost Bros. . . . And, Azzedine Alaïa's on-the-body denim, *this page:* his typical silhouette—zipped; wider, almost a blouson on top; narrowing tight, curved below. About $640. Charivari, NYC; Colitti, Millburn NJ; Ultimo, Chicago; Linda Dresner, Troy MI; Alaïa Chez Gallay, Beverly Hills. For details, see next to last pages.

Steven Meisel

Kim Basinger: Living In Skin

The most incredible camera object since Marilyn Monroe, she's struggling to emerge as an actress.

BY DAVID DENBY

In the S&M romance *9½ Weeks*, a gleaming white luminescent ice cube meets Kim Basinger's lovely skin, and seems to smoke in response. Basinger is the most beautiful woman in American movies today, and when Mickey Rourke, as her sleekly cruel and dominating lover, presses the ice to her body and pushes it through assorted hills and hollows, the dull, silly movie briefly comes to life. The pleasure we get from such a scene has nothing to do with acting: at this point we're still in the enviable position of discovering new facets of Basinger's beauty—now the high, strong cheekbones, now the luxurious, pouty mouth with its amazingly fleshy lower lip, now the sinewy waist. Her skin shudders slightly in response to this violating ice, and the shudder completes the moment—the only truly erotic scene in *9½ Weeks*.

Most of the movie looks like a perfume ad—a series of silvery, inert set-pieces—and it would have been easy for an actress, especially an ex-model, to stylize the performance, go blank, and blend into the silver. But Basinger makes her character—a SoHo art dealer—rather moving. She's turned on by her lover's cruelty, but she also resists him; she's enraptured by his brutal tricks and surprised at her own pleasure. Through all the quick, comfortless bouts of lovemaking atop tables or on wet stairways, she remains sweet and engagingly modest, though a little vague in the dithering style of beautiful women who haven't chosen a clear path.

Always a splendid camera object—Miss Breck at seventeen and later a vaunted cover girl—Basinger's been struggling to emerge from the cocoon of modeling and turn herself into an actress. As Klaus Maria Brandauer and Sean Connery fought over her in the James Bond movie *Never Say Never Again*, she had little to do but look ravishing. She was gorgeous again as the femme fatale in *The Natural*, though the retiring Robert Redford gave her very little to play against. But in Blake Edwards' remake of *The Man Who Loved Women*, the beginnings of a sexy comic style began to emerge: as an insanely efficient nympho, grabbing at Burt Reynold's fly during the third race at Santa Anita, Basinger was very funny. The role was no more than a series of dirty jokes, but she appeared to be having such a good time with it that what she did never registered as demeaning.

Kim Basinger has very deep-set eyes that appear haunted yet distant, and so, between these small roles, you may have had a certain amount of trouble recalling exactly what she looks like. But no one is likely to forget her anymore. As May, the badly used young earth mother in Robert Altman's film adaptation of Sam Shepard's play *Fool for Love*, Basinger—though not as coarse as the part required—gives her first full-scale performance. That Bardot-like pouting lower lip brought out a babyish and petulant quality in May; she was ravaged, touching, and Sam Shepard's alienating, distant performance as her longtime lover put you on her side. Unlike the legendary glamour stars of the past (Dietrich, Crawford), Basinger has an appealingly down-to-earth and rumpled quality that makes her easy to like.

She has not, however, had an easy time becoming a film actress. Some press notices have been viperish. She needs the role that will make her an indelible personality. Perhaps her next film, a thriller co-starring Richard Gere, will give it to her. At the moment, we're still experiencing the startling pleasure of discovering what she looks like.

Details, last pages
Jim Varriale

François Boucher: the Pursuit of Pleasure

Can a painter of boudoirs and pastorals measure up to the great "masculine" artists who painted martyrdoms and massacres?

Boucher's art epitomizes the gaily frivolous French rococo style. The artist's cheekily erotic portrait of Louis XV's fourteen-year-old mistress, Mlle O'Murphy (far left), is dated 1752. Near left, top to bottom: Boucher's portrait of the King's most celebrated mistress, Mme de Pompadour, 1756; a porcelain figurine of a harvester, listed in old Sèvres inventories as an "Enfant Boucher," was made in 1753, while the artist was chief designer at the factory; and one of Boucher's monochromatic ceiling paintings made for the queen's bed-chamber at Versailles in 1735.

Boucher's frothy rococo appeals to our renewed taste for the lush, the elaborate, and the richly ornamental.

BY BARBARA ROSE

Like other great artists whose works have been rejected because they embody value systems out of favor, François Boucher (1703-1770) has been dismissed as a frivolous decorator, an intellectual lightweight, and an effeminate seducer whose works cannot measure up to those of the great "masculine" artists who painted martyrdoms and massacres. Certainly it is true that the frothy rococo taste of the court at Versailles was very much formed by the fashionable and hedonistic inclinations of the three French queens and royal mistresses in the eighteenth century.

When we think of French taste, we think of charm, elegance, grace, refinement—qualities associated with the feminine sensibility. What particularly comes to mind in reflecting on eighteenth-century French taste—the epitome of Gallic refinement—are pleasure and lightness, delicate pastel colors, and intimate scenes of the boudoir where beautiful women, dressed in exquisite lingerie, powder and perfume themselves in anticipation of potential erotic encounters. In many respects, our view of the court of Louis XV, a gilded, artificial world in which the pursuit of pleasure and love occupies the central place that epic and heroic masculine feats do in other cultures, is drawn mainly from the art of his court painter, Boucher. Indeed, Boucher's art was so closely identified with the taste of the art-loving king and his official mistress, the cultivated and demanding Marquise de Pompadour, that revulsion at the wanton extravagance of the *ancien régime* cast Boucher, the most famous and powerful French artist of his time, into virtual oblivion after democracy triumphed in France.

Boucher was perhaps the first Western artist to enter the intimate world of women, a precursor in that respect of Degas and Toulouse-Lautrec. His feminine taste was not in the contemporary sense "effeminate"; it was simply typical of his era. Indeed, if we try to think of a paradigm for French rococo, it might be lingerie—that lacy, impractical, embroidered, seductive bedroom attire requiring the labor of hundreds of artisans to achieve the miracles of luxury and finesse and symbolizing the domain of Eros.

As a dominant force in creating the taste of his times, and in linking the Venetian pleasure in sensuality to the Impressionist and Post-Impressionist attraction to landscape and *luxe, calme, et volupté,* Boucher demands our attention.

Now, thanks to the first comprehensive Boucher retrospective, we can begin to appreciate Boucher as a major artist—a great painterly painter, an outstanding draftsman, and an inventor of forms and themes of tremendous verve and imagination—whose gifts tower over the superficial trivialities of his historical context.

The historic exhibition at New York City's Metropolitan Museum of Art through May 4, initiated by J. Patrice Marandel, chief curator of the Detroit Institute of Arts (where the show travels before going on to Paris), includes over eighty paintings and decorative works done from Boucher's designs. The inclusion of wall hangings after Boucher designs, made while he was director first of the famed Beauvais tapestry factory, then of the royal tapestry manufacture of Gobelins, as well as chief designer for Sèvres porcelains, is crucial in giving an accurate picture of Boucher's fecundity as an artist. It also underscores the interrelationship of all the arts, including music and theater, during the rococo period. That interior decoration (Boucher also *(Continued on page 380)*

Details, last pages

Boucher excelled at intimate scenes of women in their boudoirs, such as "Woman Fastening Her Garter, with Her Maid" 1742. The tantalizing glimpse of thigh was no doubt calculated to capture the attention of male viewers. Boucher himself was portrayed in pastel (opposite) by his Swedish friend Gustaf Lundberg.

Conversa

Gossip. Shop talk. Come-on. Kvetch. What's become of conversation? Listen to the experts, from Fran Lebowitz to Al the bartender to a man who says "Dorothy Parker frequently was not as witty as herself."

BY JANET HOBHOUSE

Harold Rosenberg used to say that only Europeans had conversation; Americans had chat. Others have gone further: instead of talk, they say, we play tennis, or jog in the comfort of long-distance loneliness, the disconnecting Walkman clamped to our ears. Gore Vidal remarks on our obsession with trivia, and calls talk among American literati "book-chat," though royalties-chat is as accurate. Talk among women is characterized chauvinistically as gossip and kvetch; between lovers as spooning (presumably of syrup); between businessmen and artists as hype, pitch, and come-on. No one seems to have a kind word for conversation, perhaps because no one's had one for such a long time.

There's a natural national distrust of language skills here. Our heroes tend to be mute hunks, like Gary Cooper in *High Noon,* Clint Eastwood, Marlon Brando, James Dean, people whose emotional life and probity are too intense to be dissipated by speech. There is an instinctive association between honesty and silence, dandyism or villainy and verbal polish. Perhaps all this comes of a century of politicians and advertisers creating a gulf between words and deeds; a century of orators, blarney-blessed demagogues; a century of frontier folk staring at the horizon, holding onto defective hand-saws, water-diviners, "talked" on them by prairie salesmen; a century of immigrants trying to keep up with the linguistic footwork of the new ruling class; and nearly a century of shrinks listening to dollar-a-minute verbiage in deadly, unimpressed silence, the implication of which is that we are speakers of truth only by symbols and slips of the tongue, that somehow, though it's not our fault, we are liars, dissemblers, trying perhaps but failing ever to say what we really mean.

We have an idea of what conversations ought to sound like. They are part of our picture of the elegant good life, the after-dinner discourses in subtly lit lofts or restaurant corners. We know about conversation from biographies of Bloomsbury, from the movies we admire (foreign, probably), and from sitting in the theater, where words between people advance plots, create lovers and corpses. But, then, actors are paid to listen respectfully to the verbiage addressed to them on stage. They cannot not hear, tell lies, let their minds wander, or interrupt, unless the writer says so. On stage, they are tools of the text, dependent on speech, and anything that happens to them has to happen through words. We, on the other hand, spend much of our time not listening, not too impressed by

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Janet Hobhouse's *third novel will be published this fall by Vintage Books.*

Charles Dana Gibson/The Granger Collection

tion '86

words, all too aware of how little we are actually willing to say. Magical speech, in which things happen consequent to people speaking in paragraphs, is only a theatrical convention, just another part of the writer's megalo-fantasy about the power and primacy of words, words being what he, the writer, is good at.

Conversation does exist in books, of course. Henry James calls his speakers interlocutors and interlocutrices just to make sure we know what they're engaged in. Yet when they utter, they sound only like him, each one a little Master. A short step from here to imagining speech as interior monologue made audible. However, no one can say how we speak to ourselves (increasingly common, perhaps, now that fewer people speak to one another); probably not in whole sentences, of course, not even in Joycean fragments, probably in little illiterate bursts, like the recorded speech of the self-taping thirty-seventh president.

I don't know about Rosenberg's Europe, but conversation among the expensively educated British and among the more sheltered and WASPish communities here (certainly the public style of Gore Vidal himself) is characterized by the attempt to give away as little as possible, while inflicting maximum damage through incisive swipes and penetrating innuendo—crustaceans fighting to pierce the pulp beneath the shell. The idea of such talk is that no one get anything on anyone else, that close to nothing be revealed (like the perfect game of baseball where neither side scores), above all not the least hint of pain. Pinter's work celebrates this perverse form of exchange, in which silence is more garrulous than speech. And even Noel Coward's lovers address each other in scathing repartee, reptilian love-bites, until the happy ending, when speech may at last be abandoned.

This is the art of fencing rather than communion, a form of dialogue taught at traditional schools that is still the basis of official and parliamentary exchange, the great so-called bloodless sport: organized debate, the aim of which is not vaunted pursuit of truth, but landing of verbal blows to the point of humiliated speechlessness. Both publicly and privately, patrician speech is used as a weapon, and ends at best as a collection of archaic thought patterns. In England in particular, orthodox speech waits for real life like a gaping wastepaper basket, ready to process like a paper shredder.

Even social conversation can be a laborious and halting business, as each side maneuvers to determine the nature of the opposition or seeks to establish likeness. An English dinner party can be like a journey of tankers on open sea, each barge calling to the other as familiar lighthouses, buoys, flow past: "Oh, you know the Treblocks, do you?" "Fancy your living in Sudbury." "What, at the Grange?" "Oh, the Gatehouse, yes, I see." Once everyone's placed, the odd joke or anecdote may be ventured, and the evening may end in the comfort of mutual approval, gratified self-esteem. It is not conversation that takes place, but a ritual of tribal bonding.

A dinner party is not often the place for conversation. There's too much fuss about food, for one thing, too much ceremonial display of material and power, too much anxiety that everyone should seem to like everyone else. With host and guest bent on the appearance of harmony, differences, which are, after all, the very root of conversation, tend to be brutally shelved for the duration. There are fighters, of course, drunks, bores, and show-offs, but these are potholes on an otherwise smooth journey; they tend to be avoided on subsequent trips.

Almost as hazardous as the obstreperous are the "brilliant conversationalists." Nobody really likes them; eyes go glazy and grins begin to grip when a famous raconteur winds up to deliver. There is nothing as divisive as a star turn: performers push hearers into an audience on the far side of the footlights, where it is dark and cheerless.

There are any number of ways to discourage conversation in addition to this, anything from a simple yawn to more complicated silencing devices such as one-upmanship. There is even one-downmanship, an attempt to deny one's companion the right to complain. For example:

> "My cat has distemper."
>
> "Mine had that. *(Pause)* Died in fact. *(Pause)* It was on the way home from the vet that I was mugged. *(Pause)* Took everything."

Yet conversations do take place. They are the breaks between career moves, scheduled into people's diaries as lunches and dinners. *(Continued on page 379)*

INTERVIEWS

By Bruce Handy

AL

bartender at a midtown Manhattan hotel

Do you have to be a good listener to tend bar?
You don't have much choice, do you? One drink,
the guy wants to talk sports.
Two or more, and he's ready
to tell you his life story.

What kind of story?
Oh, the guy's wife left him
or the guy's girl friend
wants to marry him
or the guy's mistress
wants him to get a divorce.
I just go yeah, yeah, yeah.

What do women talk about?
Men. . . .Listen, you talk
to enough drunks, and
you've talked to *every* drunk.
If they were happy, they
wouldn't be here, and if they
were interesting, they wouldn't
be having to talk to me.

MARTIN PERETZ

editor of "The New Republic"

What sort of things do you hear talked about that you wouldn't have, say, twenty years ago?
There is almost a premium
in Washington for talking
about money. During
the current Administration,
the concept of greed as an ideal
has been given legitimacy.
People who previously would
have been embarrassed or
have constrained themselves
now feel that there's nothing
tacky in talking about money.
They do it relentlessly.
This has affected even
the upper circles of our society,
which, being very rich,
used to pretend that
money meant nothing.

At a dinner party just
a couple of weeks ago,
someone quoted from
an article about auction prices
for art that a Morris Louis
(Continued on page 322)

INTERVIEWS

(Continued) had fetched this, a Frank Stella had brought that, a Renoir had fetched so much. He then went on to mention a collector whom some of us know who also had a Louis, a Stella, and a Renoir. Around the table, people immediately tabulated how much money the man had hanging on his walls.
It certainly used to be that people who were interested in art would never have admitted to a pecuniary interest in paintings.

Money is now part of the public theater of people's private lives. In general, matters that have previously been thought private are now openly talked about without the slightest blush on people's faces.

How come?
The notion of privacy has gone into decline, in some measure because of our tastes in literature. If journalism is not scabrous, if fiction is not cloacal, then people have no interest. And since life often tries to imitate art and journalism—which in the degraded standards of our time is thought of as an art—people replicate in their conversation what they read about.

DEBORAH TANNEN

associate professor of linguistics at Georgetown University and author of "That's Not What I Meant!: How Conversational Style Makes or Breaks Your Relations With Others" (William Morrow)

Why do men and women have such a hard time talking to each other?
Boys and girls play in sex-separate groups, and kids
(Continued on page 324)

blah,bla

FRAN LEBOWITZ

Interviewed by Bruce Handy

Has conversation changed over the last ten or twenty years?

I have a dim memory of a time when people discussed things other than real estate.

I also recall that people used to make a distinction between conversation and psychoanalysis, which they no longer do. Another unpleasant aspect of modern talk is that people talk about themselves to a degree that is horrifying, as if talk about themselves were a topic of general interest. Very few people *are* of general interest. Chances are you are not.

I am a fan of barriers of all sorts. The fact that we live in a democracy does not mean that everyone has an equal right to bore everyone else to death. And it doesn't mean that everyone's life is equally fascinating. Somebody talking about why he thinks he can't play tennis or why he thinks his mother wasn't a good mother or discussing his career as if it were the Battle of Britain—that is not the same thing as conversation.

People once thought of conversation as an artifice, which is what it should be. Conversation is a certain kind of talk. It is a skill, in some cases an art. It is an effort. If you don't feel up to it, you should stay home. Social life is artificial—that is the pleasure of it. The rest of the day is reality, plenty of reality. And so going out to dinner is a contrived event. You don't *have* to go. You don't *have* to get all dressed up and sit at a table with twelve people and eat a dinner that lasts two and a half hours. You are not doing that for the purposes of nutrition. It is different from sitting home and eating a sandwich, and you should behave differently.

There used to be things that were not proper to say. When I was six years old, my mother would frequently say, "That is not the kind of thing we discuss at the dinner table." Life was undoubtedly better then. Now everything is the kind of thing people discuss at the dinner table.

Of course, I realize that people don't have dinner tables anymore—by which I mean children don't, and that is why people no longer learn how to talk. A person who grew up eating in front of a television set, you can be sure, is not going to be mesmerizing. I was a middle-class child, so I had dinner every night with my parents, who are very nice people, though admittedly not Nick and Nora Charles. I did not learn snappy repartee at the dinner table, but I did learn how to behave.

h,blah...

I now make a large part of my income from going around talking. Talking is considered a particular talent. But it used to be expected of every civilized person.

You hold people to a pretty high standard.

I am not saying that everyone has the capacity to be Oscar Wilde. When I say people could be better conversationalists, I mean only that they can be less revolting ones. Everyone has the capacity to restrain himself.

When I was a fairly young person, about nineteen, I had lunch at someone's house: Janet Flanner was there, and William Burroughs was also there. William Burroughs talked quite a lot about the fact that one of his feet was smaller than the other. Perhaps if he had been less self-absorbed, he would have noticed that this is true of everyone, although one of his feet did seem to be appreciably larger than the other. And Janet Flanner, who was interesting but not very polite, slammed her hand down and said, "Go to a good bootmaker and shut up." I am glad she didn't say that to me—she was pretty ferocious. But she had a point.

Can rudeness be justified?

Sometimes murder can be justified. "Shut up" is not very elegant, but a certain level of nastiness is permissible. It depends on whether you can leave or not. I mean, you can't tell someone to "shut up" during soup because you are stuck sitting next to a sworn enemy for the next two hours. I am not what is called "confrontational." I believe in talking behind people's backs. First of all, this way, they hear it more than once, and second of all, it keeps me out of it.

Are you a good listener?

Although I more than like to talk, I think I am an excellent listener. It is smart to be a good listener, by which I mean it is to your advantage to listen. Know your enemy.

To most people, though, a good listener means an empathetic listener, which takes a certain saintly kind of character. Since very few people seem to possess any character at all, I think there are very few good listeners.

Why are people so conversationally self-obsessed?

I think this probably originated as a marketing technique. Ads now say, "We care about you. What do you want?" There is even a magazine called *Self*. Naturally, if you have a magazine named after yourself, you will imagine that you are of some importance and that your opinions are interesting.

Donahue should be required viewing for anyone interested in this subject. Unfortunately, it comes on early in the morning. But if you should still be up, you should make an effort to see it. I saw an episode once in which a girl in her twenties or thirties was talking about how her father had beaten and raped her. Undoubtedly she had written a book about this, and here she was, taking questions from the audience, taking phone calls from around the world, talking about her sex life with Dad in chilling detail. And then Phil Donahue said to her that he understood she was living with a woman in a lesbian relationship, and was that true? She said, "I am not going to discuss my personal life with you." I don't think anything is going to top that.

It's criminal to talk about these things on television. It's bad enough that they happened. I don't think I should have to hear about it. It is immoral and unattractive. And very often it is exploitative of other people who are involved. It is very hard to have a divorce by yourself, so when people go on television and talk about their divorces, they are also talking about someone who may not have chosen to have this information broadcast on network TV. I feel the same way about people who write books about their famous parents. It is, at the very least, unsporting.

You take no salacious interest in this stuff?

I think these books and this kind of information is generally of interest only to the extremely naïve. I can't understand why the American public is shocked to discover that a big movie star was not a good mother. It would never even occur to me that a gigantic movie star would also be a great mom. These are two separate full-time jobs. The level of being a bad mother in some of these cases is admittedly excessive, but I don't find it surprising. If a huge movie star was a great mother, that would be news.

People don't think things through. In order to become a gigantic movie star—in fact, to become a gigantic *anything*—you have to be fairly malevolent. If someone is famous enough for me to know who he is, chances are he is not the swellest guy who ever lived.

Do you think celebrities are especially self-indulgent talkers?

I don't think there is a difference between the average person's talking about himself all the time and a celebrity's talking about himself all the time, except that the celebrity gets more bang for the buck. There seems to be almost nothing that happens in life that you cannot turn to profit in one way or another.

There is such a worship of celebrities and so much resonance attached to being a celebrity that I think the majority of people are convinced that the very fact of someone's stardom confers knowledge upon the person, such as in the case of actresses who play the wives of farmers and then go to Congress and discuss actual farm conditions. The last time I looked, Laurel Canyon was not exactly what you would call "farm belt." The notion that twenty million people are sitting in front of their television sets waiting to hear what an actress on Johnny Carson has to say is fairly hilarious. At least actresses used to talk about their movie or their play. Now they talk about their boyfriends or their retarded child. There is no longer any distinction between public and private life.

What do you think of culture chat—book talk, movie talk, theater talk, etc.?

That kind of talk is really just a way people have of identifying themselves. It's the same as when people ask you what you do. They are not genuinely interested in what you do—they want to know how much money you make or what your social status is. And when people ask you what you *(Continued on page 380)*

INTERVIEWS

(Continued) seem to learn their patterns of communication from their peers. Girls tend to have a best friend, and that best friend is the center of their social life. A lot of what two best girl friends do together is talk. They place a lot of value on not being rude, not hurting each other's feelings, sharing secrets—talk about the details of their lives is very much what the relationship is about. Little boys don't socialize that way. They play outdoors in larger groups, and the focus is on activities rather than talk. They do talk to one another, but usually about the activities going on. And the talk is itself a means of competition: it becomes verbal performance, maintaining the center of attention by telling jokes, telling stories.

When boys and girls grow up, they try to re-create those social patterns. This creates an enormous communication gap between men and women. The biggest source of dissatisfaction and frustration among women in close relationships with men comes from the expectation that their husband or lover is a new and improved version of their best friend, which means they hope to spend a lot of time discussing fears and problems, talking about other people, and expressing feelings. Men seem to think of language much more instrumentally: to them, little details about what they did all day don't seem worth telling.

Why are women often indirect when they communicate?
One of the benefits, of indirectness is a big payoff in rapport. It's better to be understood without saying what you mean, to get what you want without asking for it. Women think, "After all these years, if I still have to tell you what I mean or what I want, what kind of relationship do we have?" And men think, "If after all these years, you can't just tell me what you mean or what you want, what kind of relationship do we have?" Both sides are equally rational. But it's not a matter of sense or logic; it's a matter of convention.

Have working women begun to talk like men?
It seems to me that the women who are most successful have some combination of masculine and feminine styles. So they *do* many things that men would do, but they keep their female style. A man might order his secretary around, whereas a woman might be polite and ask the secretary if he or she wouldn't mind typing a letter or whatever.

It's very clear that women are in a double bind. If they behave like women, they're going to be evaluated negatively in terms of their ability. If they behave like men, they're going to be evaluated negatively in terms of their femininity. Geraldine Ferraro is a perfect example of this bind. She is a very assertive politician, and during her campaign she talked as any politician would have. And the result was that everyone thought she was a bitch.

(Continued on page 379)

Eric Bogosian: falling-down comedy

Addicts, con men, boozers and losers, Eric Bogosian's characters are hooked on the American dream.

BY TRACY YOUNG

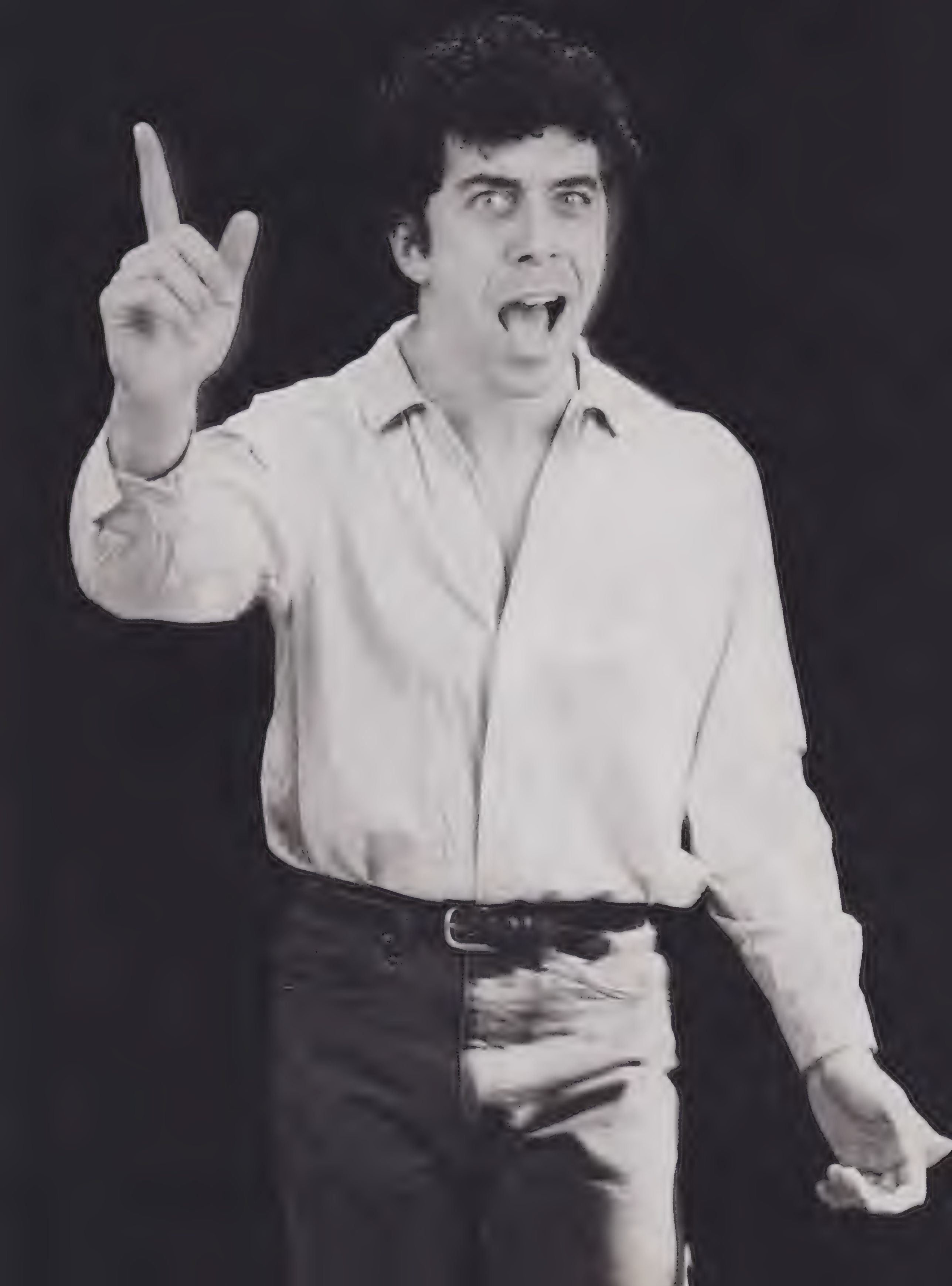
An unprepossessing fellow dressed in black pants, black sneakers, and a plain white shirt ambles onstage and says, with deadpan sincerity, that he's found an old college journal and wants to read a few entries.

The audience shifts nervously. Back in its salad days, the very term "performance art" could put a normal person to sleep. (What, after all, could be more restful than to watch someone move a pile of bricks—it's true!—back and forth across a barren stage?) And this feels like another utterly predictable, and utterly self-indulgent, moment in performance art's short history.

The journal here is an account of an LSD trip that resounds with Messianic fervor, part acid, part adolescence. ("I want to change the world," Eric Bogosian gushes, "and I *know* I can do it.") Bouncing through familiar 'sixties refrains ("There's no point to a liberal arts degree now!") he winds up by deciding to break off with Linda, the girl friend who's "holding me back." The audience is eating out of Bogosian's hand—identifying with either the acid, or the adolescence. Or both.

The scene is from *Drinking in America*, Bogosian's one-man show which has received ecstatic notices on Broadway. Bogosian himself is acknowledged now as one of the more interesting performance artists to move from downtown to midtown, trading the confines of Art for the possibilities of pop culture, politics, *(Continued on page 380)*

Robert Mapplethorpe



A DYNASTY OF STYLE

The Fendi sisters—one of Italy's most famous fashion families—share a special love for Rome. Though different in character and taste, each has, in her way, a distinctly "Roman" house—luxurious, colorful, full of brio. Here, a look at homes of three of the sisters, all women of high style.

CARLA

Italian Deco

Carla Fendi's living room evokes the heroic, neoclassical forms popular in Italy during the 'thirties. Key art works by early twentieth-century Italians include a 1914 bronze by Libero Andreotti, a 1937 painting of armor-clad men by Guglielmo Ianni, and a 1934 "Baptism" by Alberto Ziveri. Contemporary marble tables hold Carla's collection of ancient Roman statuary.

Oberto Gili

CARLA

Carla Fendi was seventeen when she joined the family business, working with her mother, who founded the firm in 1925, and with her elder sisters, Paola, Anna, and Franca. In charge of public relations, Carla coordinates departments in the company that now spans leathers, clothing, fur. As she does most of her work on the telephone, she likes to spend her mornings working in her efficiently organized home office. Her living spaces reflect her love for discipline and order.

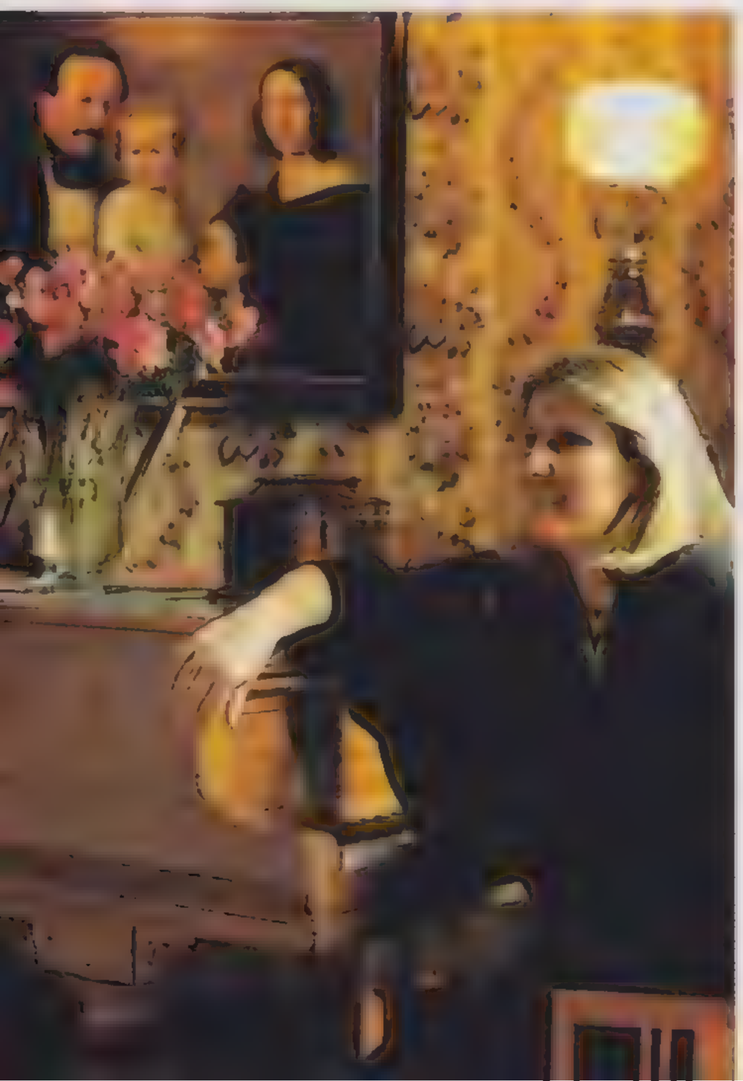
Carla and her husband, Candido Speroni, live in a house designed by Marcello Piacentini, the renowned architect. Built in 1937 for a tycoon who made his fortune building roads for Mussolini, it is on the same piece of land as the eighteenth-century house belonging to Carla's younger sister, Alda.

Carla's decorator was Cesare Rovatti, a former design assistant to the late filmmaker Luchino Visconti. Rovatti has designed interiors for all the Fendi sisters; for Carla, he created a 'thirties atmosphere. She and her husband collect Roman paintings of the 1930s, which harmonize with their house.

Oberto Gili

Carla Fendi (below, near left, sitting under a Ziveri painting) chose mostly 'thirties Italian furnishings and artworks to complement the sleek spaces of her house. By sheer luck, she was able to find—and to buy for her library—a massive, Deco-style mahogany-and-rosewood secretary-breakfront (left, top) by Piacentini, the architect who designed her house. For the eat-in kitchen (above, left), Carla specified cabinets with outsize hardware. An all-white bedroom (above, right) is crisply accented with black stencils. The dining room (below) features a Venetian glass centerpiece and Carlo Socrate's "Reflection of a Violin," 1930. In the living room (below, far left), Andreotti sculptures flank a view of the grounds.

ALDA the lavishly romantic



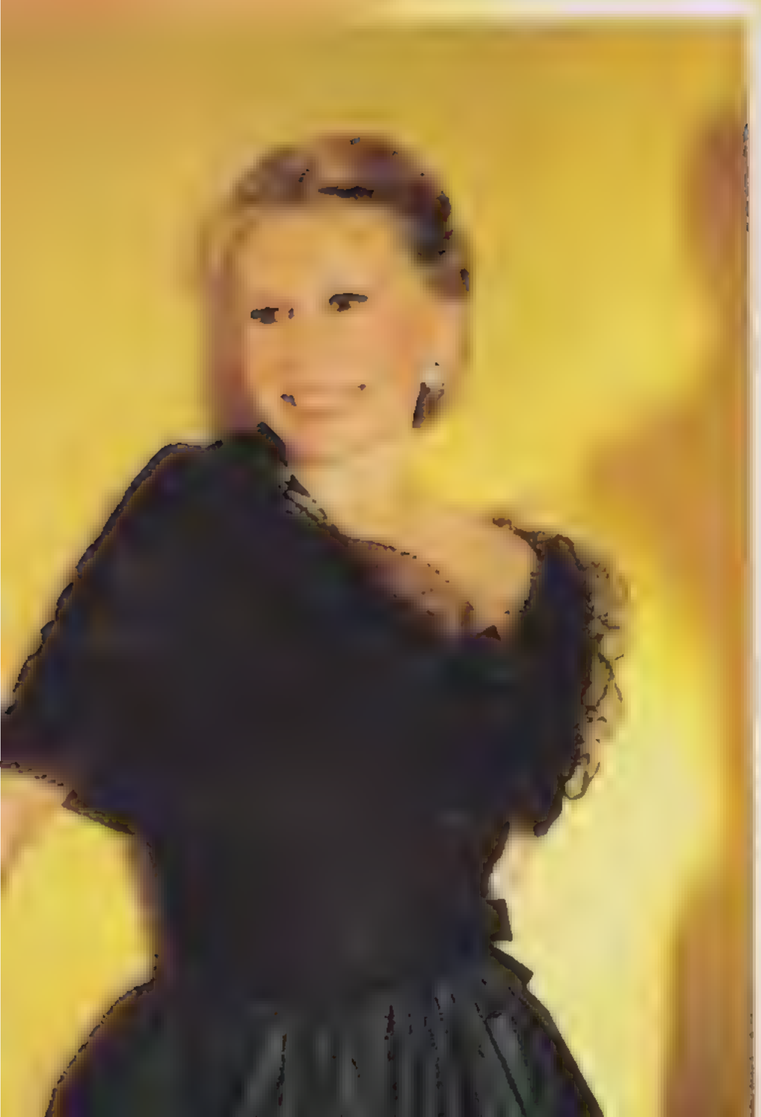
On first entering Alda Fendi's house, visitors might think they have wandered onto the set of Visconti's film *The Leopard*. The eighteenth-century Villa Cidonio, once a cardinal's residence with a tiny chapel, is filled with ornately detailed furnishings in lush, superabundantly decorated rooms.

Alda—along with her eldest sister, Paola—is the fur specialist of the family. Alda's husband, Dr. Ignazio Caruso, an orthopedist, is the only Fendi spouse who is not involved in the family business.

After acquiring the villa in 1975, Alda challenged her decorator, Cesare Rovatti, to provide the place with an evocative sense of the past and an all-out romantic atmosphere. He preserved the noble proportions of the rooms, their marble-framed doors and antique frescoes, using them as points of departure for his rousingly baroque imagination. With Alda's zealous encouragement, Rovatti stuffed the rooms with silk damask, brocades, richly embroidered tapestries, Aubusson carpets, and immense sofas of his own design. The result is an extravagant succession of rooms, each redolent with the sensation of vivid splendor.

As the youngest of the Fendi sisters, Alda (left, in her music room) considers herself something of an expert on family images, which led her to collect nineteenth-century family portraits like the one over her piano. Her comfortably sumptuous living room (above) contains, among other things, upholstered wicker armchairs, an Austrian pedestal table, and antique silver tureens. A small sitting room (right) juxtaposes numerous intricate patterns, including leafy wall paintings that illusionistically convert the room into an arbor. The busts are neoclassical terra-cottas by Giustiani.

Oberto Gili



ANNA the classically Roman

Anna, the second sister, is considered by the family to be the most artistic and creative of the Fendis. Her specialties are ready-to-wear and leather accessories. When she and her late husband found their house years ago, they knew it would tie them down financially for years; but Anna loved the house so much that she would have been willing to sleep on a cot in order to have it. Friends asked how she would be able to afford to furnish it. She replied that she was buying "old" furniture—by which she meant antiques at affordable prices.

Her house, Anna says, is full of mistakes; but that's how she wanted it to be: comfortable and lived-in. Today, she lives surrounded by antiques, souvenirs acquired on many trips, and family photographs. Resistant to change, she will not consider removing a single object from any of her rooms.

Anna Fendi (opposite page, bottom) lives in an eighteenth-century house that once served as the hunting pavilion for the princely Barberini family. It is in an area of Rome that was once considered "country" but is now an exclusive, almost central part of the city. Her grandiose, typically Roman entrance hall (below) features an antique bust of a Roman emperor as well as faux-marbre doors that open onto the formal dining room (above). In the family dining room (below, near left), stuffed birds look down on the table. Anna's daughters kiddingly call one area of the house the Hallway of the False Ancestors (left) because it contains portraits of the Barberini family—pictures that came with the house.

Oberto Gili

A modern woman, a woman in action, right, who goes for a swim—in the middle of a busy day—without worrying about "ruining" her looks, a woman whose personal style is based on a minimum of time, makeup, artifice. Left: After a swim or a trip to the gym, a very new beauty style—lip color only—on model Monika Schnarre (for more about her, see the next pages).

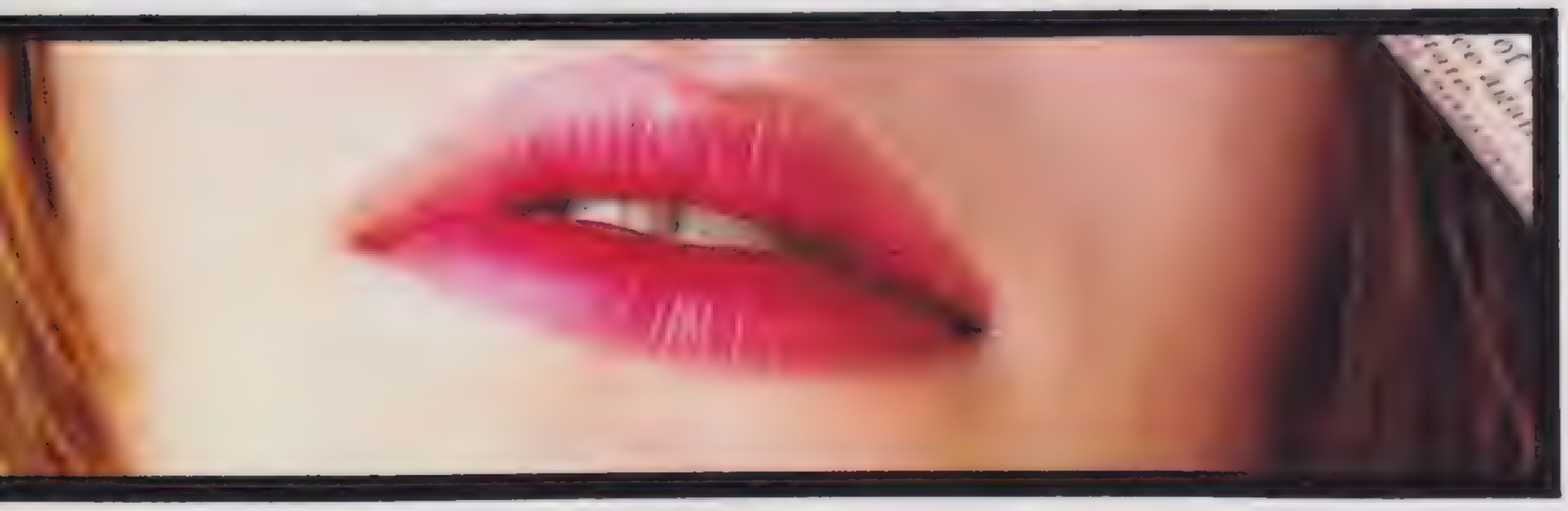
MONIKA SCHNARRE

living fit

The impact of fitness on women has not only reshaped their bodies . . . but has changed the way they live, think, even dress. The story—a Vogue beauty/fitness special—these 20 pages . . .

Wayne Maser

new **BEAUTY/FITNESS** equation: living fit the modern way



The conscious effort of a woman to "live fit" has irrevocably and dramatically altered her life. . .changing not only her body but her body image, improving her health as well as her self-esteem, skills, future. But that's not all. Any woman who habitually switches in and out of a leotard, who has felt her skin sweat, or who doesn't think twice about wetting her hair has "liberated" her style along with her thinking. For her, the "new" beauty is based on an effortless, honest approach. She demands more (of experts, information, products) but opts for less time, artifice.

For this woman, the makeup that "stands up" to fitness isn't Esther Williams waterproof. On the contrary, it's easily removed and redone, in seconds if need be. And portable, too. Forget long red nails (but *not* regular manicures). And hair that relies on three-times-a-week pro styling. The hair that "stands up" to fitness is based on cut, color, condition investments. Beyond that, the "mix" that takes a modern woman, a woman on the move (like the women throughout these pages), from the tennis court to the office in a matter of minutes, is *un*complicated know-how.

For a fit woman, knowing that exercise gives skin a "glow" blusher never can is the essence of the "new" beauty beginning here. . .

A new beauty focus. . .

When fitness is as much a part of a woman's attractiveness as it is today, the way a woman thinks about her appearance inevitably changes—depending, now, less on artifice, more on an enhanced level of grooming and care. Priorities have shifted. An active woman doesn't have the time—or the interest—to spend hours at a salon; but she will invest time (and money) in the "basics"—a great haircut, a facial (focused on cleansing, not manipulating skin). What matters is a more *realistic*, time-sparing approach to her needs. . .

Skin: new makeup "base"

Regular exercise—and, with it, more time spent outdoors—has not only pointed up the need for skin *protection*, but has inspired new solutions. Available now: sunscreens as high, as protective as SPF 23, almost a total block. . .treatments that are absorbed by skin instantly, don't "wash off" with sweat.

New makeup basics

Attention to **skin's condition** brings a very modern reward: the ability to wear less makeup, to opt for sheerer cosmetics that enhance a woman's skin. This season, there's a new transparency, a lack of opacity—even in the most "finished" makeup.
The new balance: wearing a pale *(Continued on page 376)*

The modern message. . .a minimum of cosmetics for maximum effect, a color focus on a single feature—here, the mouth. The news: red lips—as much of a neutral as "basic" beige—from a bright-bright finish (right, Estée Lauder's Re-Nutriv All-Day Afternoon Red) to a translucent, blotted-down stain (above, Chanel's Tawny lip liner, Clear Red lip color).

Details, last pages Wayne Maser

hair: a perfect fit

"Fit hair grows from the inside out. It grows 'fit' if the body is fit. Once it's 'outside' it's literally in your hands . . . and there's so much today that you can do for it," says Vidal Sassoon, a pioneer in hair care/hair fitness.

Laboratory studies have proven that certain nutrients can penetrate the hair shaft to add moisture and "strength." Look for shampoos/conditioners with panthenol. In tests where hair was rinsed with panthenol or rinsed with plain water, panthenol made a significant difference; hair showed and maintained the shine and body that panthenol contributed after hair was combed, the hair rinsed with plain water did not. (Panthenol-based products include Revlon's Milk Plus 6 for normal hair) . . . To eliminate one step, use a *conditioning* shampoo, which as it cleans helps to make the hair cuticle smooth/manageable, neutralizes excess alkaline residue *(Continued on page 378)*

The modern message . . . hair cut to fall into place, layered for faster styling. Here, the very different lengths of a "level" cut. And makeup with a fresh texture (left, Elizabeth Arden's Simply Perfect Mousse Makeup), gold lips (right, Sorbet de Lancôme Fête de Nuit). Details, last pages of this issue.

Every once in a while, a beauty comes along who possesses more than just her good looks. Monika Schnarre, on these pages, who beat out fifty thousand women to win Ford Model Agency's Super Model of the World contest, is one. Great bones, hair, eyes, lips, legs are just part of her appeal. So is youth (Monika's fourteen). Looks can be chalked up to luck; but her effort transforms them in front of the camera. Monika conjures up many great faces, yet doesn't replicate any one. Her ability to change her looks so totally is what—in the end—makes her a star model.

LIVING FIT – it changes everything . . .

Wayne Maser

Beyond the rewards, the pleasures that fitness provides is a woman's improving vision of herself—her body, her image, her vitality—reflected, now, in a changing attitude toward aging. One look at the four women on these pages, each at a different life stage, reaffirms the power, the potential of living well. Women say they feel "younger"—in appearance, in spirit—than their mothers did at their ages, more confident, too. And, indeed, we are... We have made great strides in the past two decades. Almost *half* the women who now regularly participate in fitness programs—and who cite a lack of encouragement as girls in keeping them away from physical activities—report an *increase* in athletic participation in the past five years. What that means for a woman is not only a stronger, more shapely body, but a *healthier* one, too. Evidence suggests exercise contributes to reducing disease risk (latest news, according to a Harvard School of Public Health report: women who had participated in regular athletic training had a lowered risk of cancers of the breast and reproductive system). But that's not all. A woman owes herself a feeling of well-being throughout her life. Which is why, at any age, it's never too late to begin to exercise, to enhance one's fitness level, and to see real improvement. That is the ultimate reward, and the joy, of living fit—at any age...

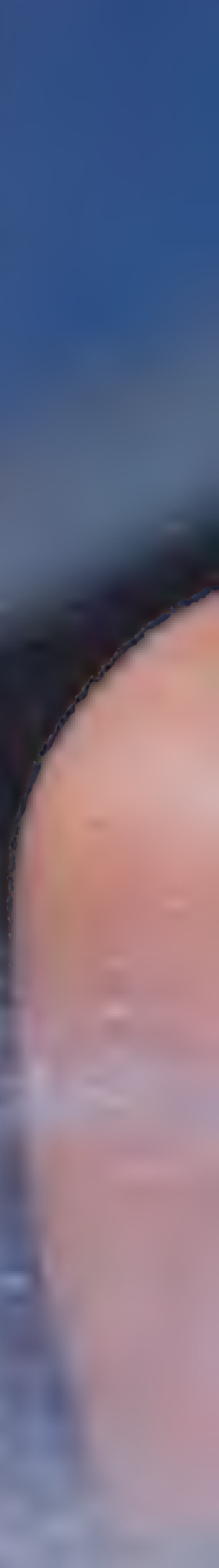
Any-age fitness: DONNA DIXON—making a commitment to keep fit, live well

What makes a woman exercise regularly? It's not steely will, narcissism, or hours of free time. The proof is here and on the next pages... actress Donna Dixon, these pages, actress Julianne Phillips (page 344), store executive Catherine di Montezemolo (page 348), and actress/mother Jane Seymour (page 352). All four women are remarkably fit, busy, *un*-self-absorbed: and all have used exercise to benefit from its most modern, far-reaching possibilities.

For Donna Dixon, twenty-eight, movie actress (*Spies Like Us*, Warner Bros.), and wife of Dan Aykroyd, exercise includes forty-five minutes of lap swimming followed by fifteen minutes on a stationary bicycle every day... Nautilus training three times a week—when she's in Los Angeles. When she's out of town—and that's often (on film locations or at her cabin in Canada)—fitness is more a matter of doing outdoor sports than a "fixed" exercise routine. "When I was working on *Spies Like Us*, I woke up two hours early every morning so that I could walk to the location instead of drive. In Canada, Dan and I spend hours swimming in the lake. When I travel, I never think about scheduling exercise because being active comes naturally to me."

Dixon is someone who knows the difference between the task and the pleasure of exercise; and she has tried just about every fitness fad around. "I tend to go through exercise phases. I've tried running, aerobics classes, and dance—but gave up on all of them. I'm convinced that my present exercise program is going to last. Instead of following trends, I've found what I really enjoy: walking, hiking, horseback riding, swimming. I prefer serene, calming activities to more frenetic moves." How does Dixon explain the appeal of Nautilus? "I can feel my muscles working and see the 'results' instantly—there's nothing like it."

For Dixon, like most women, motivation has been a problem; but, today, only *(Continued on page 343)*



The beauty of fitness: it all comes together here on actress Donna Dixon, enhancing everything from her self-esteem to skin tone. "Being fit has boosted my confidence. I feel best, and do my best thinking, when I'm exercising." Keeping fit even affects Dixon's makeup approach: "The best imitates the look of my skin after exercise." Details, last pages.

Michel Comte

Lifting weights isn't the only fitness game in town. Moving is. For actress Donna Dixon, the pleasure of being active lies partly in its variety. Given the choice between working out in a gym or moving outdoors—to a lake, a beach, a mountain—Dixon invariably opts for the latter. Fitness, for Donna Dixon, also supplies a powerful mental edge. "Mastering a skill—such as horseback riding—and becoming stronger makes me feel invincible." Hair by Gad Cohen for Gad Studio; makeup by Marie Josée Lafontaine. Details, last pages.

DONNA DIXON

Continued from page 340

the Nautilus workout puts up a fight. How does she overcome it? "While I'm getting dressed, I always complain. But as soon as I'm in my exercise clothes, I follow through with my workout."

Donna Dixon admits that her primary motive to exercise is, frankly, to look better. In a business where looks count—and the camera adds pounds—she says she's simply realistic. Dixon also recognizes a truth about her body: despite the fact she's a natural athlete, that alone doesn't make her fit, toned, and strong; exercise does.

What keeps Dixon from going overboard, from becoming obsessed? "My self-esteem isn't bound up in the fact that I need to lose a few pounds or improve my shape. If I wasn't in the movie business, a few extra pounds just wouldn't matter. I'm not hard on myself; and I don't expect immediate results."

Eating carefully for Donna Dixon is part of her total fitness picture. "I grew up in the South where if it wasn't fried it wasn't food. I gradually restructured my diet. Now, I have three meals a day, no caffeine and no alcohol. Whatever I eat has to be absolutely fresh and eye appealing. I always keep a platter of steamed asparagus and beets in the refrigerator; for breakfast, it's usually melon filled with raspberries and blueberries. I may crave chocolate cake; but instead of eating it, I go outside, take a walk, and usually the craving passes."

Patience, good sense, and equilibrium...for Donna Dixon, these words—plus pleasure—add up to the modern meaning of "living fit."

Michel Comte

Fitness in action: primary source of Julianne Phillips' energy is exercise—slow, easy stretching, strengthening, right, plus fast-paced aerobics. Tipoffs that Phillips takes fitness seriously: above, an easy-dressing style, sneakers; left, uncomplicated makeup/hair—each delivers instant polish, is made to move. Hair, Edward Tricomi for Pipino-Buccheri Salon, NYC; makeup, Hinda Herc. Photographed at Marjorie Thompson's Videonastics, NYC. Fashion, details, last pages.

Any-age fitness: JULIANNE PHILLIPS—starting young and strong

Just two years ago, Julianne Phillips—twenty-five, actress (*A Fine Mess*, Columbia, out next month), wife of Bruce Springsteen—started a serious exercise program. . . but not from scratch. A former competitive swimmer and gymnast, Phillips has always been active: she's currently a skier, softball player, bicyclist. So why add a workout? "I needed a more structured exercise program to get in shape because sports don't necessarily do that. . . and I felt I should learn now, while I had time."

Phillips' program: alternating a daily run with a race walk ("to give my knees and shins a break"); a three-times-a-week strength workout (Nautilus on her own when she's in New Jersey; with trainer Todd Person when she's in Los Angeles for auditions); a three-times-a-week exercise class (Marjorie Thompson's Videonastics in NYC). . . a staggering amount of exercise for any woman—but a routine Phillips knows she will cut back on eventually.

With all her exercise, is Phillips ever *un*motivated? Not often, partly because she varies her regimen. While most of her exercise is solitary, Phillips adds "partners"—her trainer, her husband occasionally, a group exercise class—to "up" her interest. More help: switching disciplines—from running to race walking, for example—*before* she becomes bored.

Phillips also prefers to think about how she'll feel after exercise rather than dwell on the effort of getting there. "It isn't fun, it's exercise. I endure it only because I know I'll feel great when I finish." Otherwise, Julianne Phillips reads low motivation as a warning: "When I don't feel like exercising, it usually means I need a rest."

Exercise has done more for Phillips than improve her physical shape. "It's given me greater concentration and improved my physical and emotional confidence." And, too, the good habit of regular exercise has spilled over into other forms of self-care. "Until recently, my diet consisted of big meals, heavy foods, salt, sugar—a glaring contradiction to my exercise habit. Now, my diet—chicken, fish, grains, vegetables, fruits—complements exercise."

All of this is not to say that, for Phillips, exercise is the solution to everything. She doesn't credit exercise with eliminating stress or improving relationships. But one look at her body, her energy, her posture is a powerful argument in favor of fitness.

low-impact aerobics *Because the jumping and kicking that make aerobic dance so enjoyable have led to a high injury rate, experts suggest new guidelines:*

- *Choose a class that features a variety of movements. Uninterrupted stress on legs and knees seems to be the prime cause of post-aerobics muscle/joint problems.*
- *Check the floor surface. Look for a room with a wood floor; or ask if carpet has been laid over heavy padding.*
- *Warm up thoroughly. The risk of a pull or tear is greatest when muscles are "cold."*
- *Work at your own pace.*

Uli Rose

WHAT'S NEWS, WHAT'S BEST... Ideal day shoe the computer edge... the ultimate bike...

minimal fitness: now, less exercise for greater benefits

Today, experts have reached a new understanding of exercise's role in preventive medicine—and with it comes new guidelines that will change the way we think about fitness goals. The new emphasis: on doing *less vigorous exercise while deriving greater benefits*. What's behind this turnaround in thinking: convincing studies showing that the biggest gains—lower heart disease risk, more fat burnoff, stronger muscles and bones—come in moving from a sedentary life style to a *moderately* active one.

Balancing activity with rest: unkinking soak, Biotherm at Deauville

Ultimate hotel-spa: California Terrace, Monte Carlo

Emerging now: a new concept of *minimal fitness*, of "soft" aerobics—such as walking or bicycling rather than running, low-impact aerobic dance—that put less stress on a woman's muscles and joints. The focus now is on doing exercises that work a woman's entire body, helping to maintain flexibility, muscle tone, and *resiliency* at every age.

NEW THINK: LESS-STRENUOUS AEROBICS

For the last decade, the accepted aerobic-exercise regimen involved working out for twenty-minute sessions at the target heart rate of 70 to 85 percent of maximum (maximum heart rate equals roughly 220 minus your age). The latest studies show that aerobic fitness can be achieved at a somewhat lower—and, for most of us, easier to sustain—exercise intensity.

"We are learning that working out at 65 percent of maximum heart rate improves cardiovascular fitness. While it will take a woman working at a lower intensity longer to become fit—six to nine months rather than three—fitness should not be perceived as a race against time," said Richard Stein, M.D., director, exercise laboratory, SUNY Downstate Medical Center and chairman, NY Heart Association Exercise Committee.

Most striking of all, experts feel, are studies showing that *working out at a slightly lower intensity greatly increases the average person's exercise enjoyment and motivation.*

The one way in which working out at 65 percent of maximum heart rate may not be equal to higher-intensity exercise is in raising the level of high-density lipoprotein (HDL)—or "good"—cholesterol in the blood. What still isn't agreed upon, however, is whether someone who is in good health—who has little heart-disease risk and a healthful diet and blood-cholesterol ratio—needs to work out a level that affects HDL. *(Continued on page 378)*

Clockwise, top left: modern nails—shorter, squarer, tinted with sheer polish...perfect walking shoes—right heel height, go-with-everything white lizard...computer shoe (Puma's)—records mileage, calories expended...tote that carries it all

new think: exercise for older women

Hundreds of thousands of women are proving that exercise needn't stop after sixty. What needs to be scaled back to exercise safely at that age, however, are the *amount* and *intensity* of exercise. A recent report: activities that increase heart rate to only 30 to 45 percent of maximum were just as effective as more intense exercise in building aerobic fitness in women and men over age sixty.

At any age, the best exercises are those that help to strengthen muscles and bones and lower the risk of heart disease and obesity. Top aerobic choices include walking, cycling, swimming, rowing. Maintaining flexibility through regular stretching exercises is also a must. Weight training: some studies now suggest that even light weights should be avoided after age sixty without a physician's supervision.

Some of the biggest benefits of staying active are enhanced self-confidence and decreased incidence of depression and anxiety. Most heartening news of all: at every age, *physically active women experience fewer health problems than do women who remain sedentary.*

Details, last pages

...one-minute fitness...any-age exercise... 'beauty"spas...posture goals

Rodger Duncan

One-minute fitness, above: three stretches to do daily to increase flexibility (but not burn fat). These are static stretches; hold each 15-20 seconds... illustrated here with the best underclothes leotard: a basic, thin cotton-Lycra tank that doubles as a body suit

shoes: real strides for women!

Five years ago, a woman who wanted a sports shoe had few choices; what was available to her were basically smaller-sized versions of men's styles. But as women took up the fitness goal—and the numbers of women athletes increased—experts were forced to address the question of what a *physically active woman* needed in a sports shoe. Among the findings: structural and functional differences between men's and women's feet, which in part explained why most women's injuries (especially in aerobic dance) were occurring *below the knee*.

Shoe-industry critics point out that, despite the industry's "success"—Americans spend almost *four billion dollars* annually on athletic shoes—sports-shoe companies put only a fraction of the profits into research. Industry standards are lacking for sport-shoe materials, and there are no quality-testing requirements—two factors some experts feel contribute to a still-high foot- and leg-injury rate.

WHICH SHOE FOR YOU?

Experts concede that, until some sort of standards are established, finding the right shoe is still "trial and error." . . .Here, seven important guidelines:

• **Choose a shoe designed for the activity for which it will be worn.** Peter Cavanagh, Ph.D., professor of bio-mechanics at Pennsylvania State University, explained: "A running shoe needs to cushion the foot from the impact of *forward movement*; in aerobics, there is a need for cushioning plus *lateral*, or side *(Continued on page 377)*

Best bike: with movable handlebars, for a complete upper/lower body workout, Schwinn Air-Dyne

starting up: exercise prescriptions

Exercise prescriptions are the recommended starting point for exercise today. What a "prescription" tells you: the intensity, duration, and frequency of exercise, depending on age, health, life style, goals.

Motivation Tool A prime reason for the high dropout rate at many fitness facilities is the lack of individual attention. L.A. fitness consultant Dan Isaacson says the first step in devising an exercise prescription is establishing *why* you want to exercise. "If your primary goal is thinner thighs, your exercise prescription will be very different from that of a woman whose goal is to develop a more healthful life style." Other factors: how much *time* you are willing to devote to fitness, how quickly you want *results*.

Injury Prevention Also factored into your exercise prescription: "personal and family health history, diet habits, current fitness level, and musculoskeletal 'risk factors,' " said Peter Francis, Ph.D., associate professor, physical education and adjunct professor, mechanical engineering, San Diego State University and biomechanics consultant to the U.S. Olympic Committee Elite Athlete Project. "Many exercise injuries result from isolated muscle weakness, or lack of flexibility within a joint that can be identified ahead of time."

The Future: "satellite" testing centers at local hospitals staffed by experts—and available to *every* woman.

Posture—essential to health and image—and an important exercise goal for women. Here, how doctors measure body alignment

Tohru Nakamura

good posture

● *THROUGH EXERCISE...Today, to improve posture, you need to work at it by strengthening spine-supporting abdominal/low-back muscles. A trainer or exercise physiologist can devise a ten-minutes-a-day program.*

● *NEW MOVEMENT FOCUS... "Often, the reason a fitness program doesn't change a woman's body in the way she expects—or causes her pain—is that she sacrifices good posture for speed or repetitions. Perfecting exercise technique comes first," said Valery F. Lanyi, M.D., associate clinical professor, rehabilitation medicine, NYU Medical Center. Working out in front of a mirror can make you more aware of body alignment. Don't arch your back or keep it overly rigid. Try to relax muscles not being used.*

Any-age fitness: CATHY DI MONTEZEMOLO— rewards of 30 years of fit living

Catherine di Montezemolo is no average sixty-year-old. Credit her looks, in part, to luck; but also consider her long dedication to fitness. Exercise has shaped Di Montezemolo's hair (cut to hold a precise line, even in action), nails (short), and makeup (the option to wear a minimum, attractively). Hair, Ray Allington of Vidal Sassoon; makeup, Hinda Herc. This page, photographed at Isotoner Fitness Center, NYC. For more details, see last pages of this issue.

What's startling about Catherine di Montezemolo's workout is less the exercise itself than the fact that she's been at it virtually every day for *thirty years*. "It's as much a part of my day as is brushing my teeth."

Every weekday at 7:30 A.M., sixty-year-old Di Montezemolo, Lord & Taylor's director of special projects, tackles a one-hour workout of stretching and strengthening exercises at NYC's Isotoner Fitness Center, a Pilates studio. (Weekends, she substitutes a one-hour calisthenics class followed by horseback riding.)

With her jam-packed schedule, how does Di Montezemolo manage to keep her commitment to exercise? "I try to plan work around it. If someone schedules a meeting for 8:00 A.M., I say—barring disaster—it can wait until 8:30."

Travel is the only challenge that Cathy di Montezemolo hasn't overcome. "I'm usually on a tight schedule, and in Europe exercise classes aren't readily available; everything just falls apart. I pay for the lack of exercise in feeling less energetic."

Why she exercises and what she expects from fitness are two clues to Cathy di Montezemolo's determination to exercise consistently. "Vanity got me to exercise in the first place. My looks were deteriorating at a very young age, and I thought exercise might help." Gradually, though, her motives shifted: "Exercise improved my shape, and that was important; but, now, staying healthy, feeling well, and expanding my endurance are what keep me going."

Anyone would assume that Cathy di Montezemolo loves to work out. "To be truthful, I really don't like to exercise. It's boring and tedious. I watch the clock, which I never do when I'm working. But I've derived too many benefits from exercise *not* to stick with it."

The most powerful of those benefits: "Unlike many of my peers, I've become healthier and better shaped as I've aged. I'm certain I have more energy today than I did when I was eighteen."

WHAT'S NEWS, WHAT'S BEST... Getting the spa executive exercise...sports drinks?...fatigue

The spa habit: the reward—the essential complement—to "living fit"

A spa used to imply an escape from reality to luxury . . . but today, the point of heading for a spa is less to escape the world than to return to it more attractive and relaxed, as well as "smarter," fitter, healthier. That shift in purpose means spas have had to rethink programs to zero in on a modern woman's changing needs . . . .

One of the critical differences in spas today is *individual* attention. That can take the form of a thorough pre-spa questionnaire or a one-on-one exercise class. Both help a woman to pinpoint—and meet—exercise and nutrition goals. At the new **Spa at the Crescent**, Dallas, each guest works with an exercise trainer throughout her stay. At **The Golden Door** in Escondido, California, first-time guests are assigned a special spa "tutor"; but every guest is paired with a fitness guide who clarifies exercises, motivates, monitors progress, and videotapes the workout for take-home.

At the **Canyon Ranch Spa**, Tucson, individual attention means more programs designed for special needs. Examples: classes for executives, for arthritis sufferers, for mild substance abusers or smokers (clinical psychologists address behavioral issues; nutritionists devise a quit-smoking diet). At **La Costa Spa** in Carlsbad CA., the latest bid for special needs is the new Lifestyle program—a ten-day intensive regimen of nutrition, exercise, and education aimed at improving heart health. *(Continued on page 378)*

Mini hair dryer: fits into locker, tote, drawer; 4×5×1"; dual voltage

skin saving

"Every cell in your body contains genetic information to reproduce itself exactly. But as we age, our cells start losing the ability to pass on all their genetic information, and the end product suffers. A good example: greying hair. Hair-follicle cells begin to 'forget' what they are supposed to do. They stop producing pigment. Hair 'turns' grey, often white. Skin cells 'forget' to make collagen and elastic fibers; the skin, which once fitted well, now looks baggy, wrinkled." Speaking, Christiaan Barnard, M.D., professor of surgical science, University of Cape Town, who performed the first human-to-human heart transplantation operation.

For the past seven years, Dr. Barnard has been involved in a medical-research program to help find solutions to the problems of aging skin. In laboratory studies at the Schäfer Institute in Basel, Switzerland, Dr. Barnard discovered a cellular substance, Glycosphingolipid (or GSL), which has the ability to "refresh" cell memory.

With Rolf Schäfer (the institute head who developed a transdermal "carrier" which opens pores just enough to allow the small GSL molecule to pass through), Dr. Barnard has devised new skin-care based on GSL, which "prompts" cells to act and reproduce as they did when they were "younger."

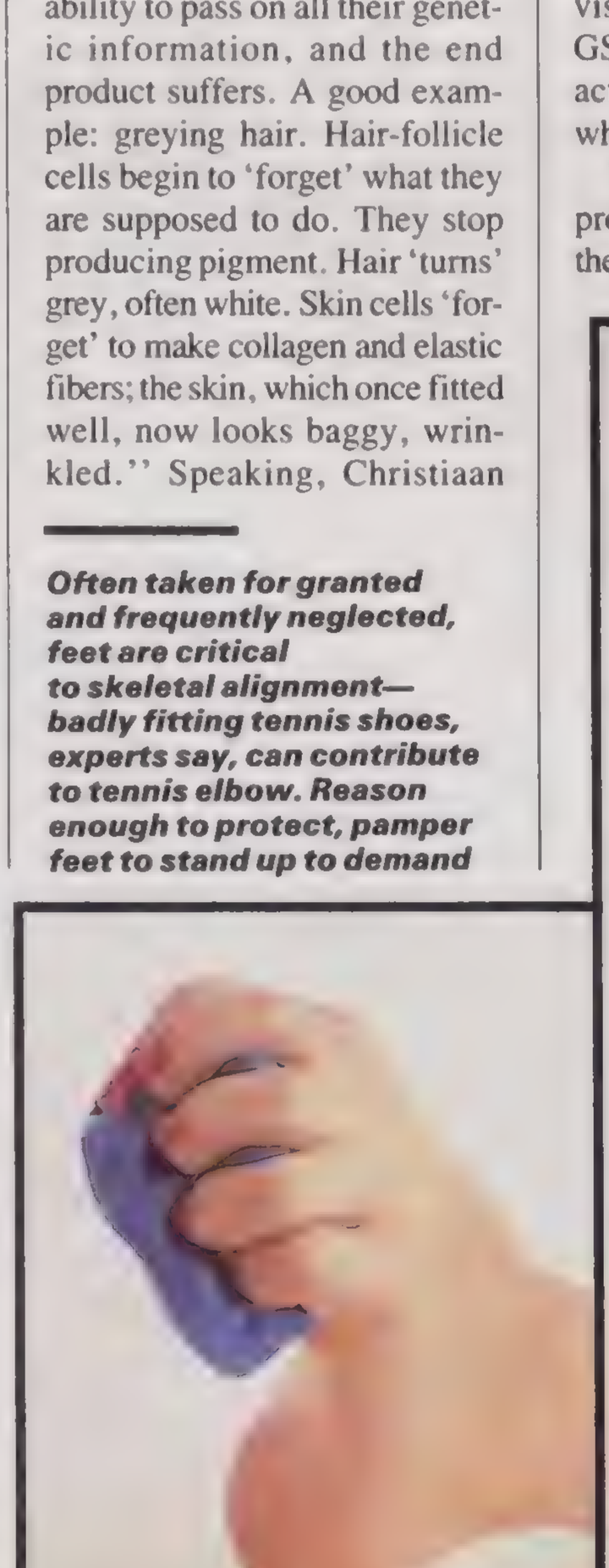
The result: Glycel, nine products, all containing GSL—the skin-cell "memory jogger."

Fitness in fashion...not just pretty, but able to perform, too: Athletic-back construction—the demand for this style has soared as women have discovered its comfort, ease of movement...showing up now in leotards, bras; below, Vanity Fair's

Leslie Szabo

A woman's hand, below, not just stronger (although, for women, upper-body fitness is a real concern), but polished—with neat, groomed, almost-bare nails at the new, shorter length...

Often taken for granted and frequently neglected, feet are critical to skeletal alignment—badly fitting tennis shoes, experts say, can contribute to tennis elbow. Reason enough to protect, pamper feet to stand up to demand

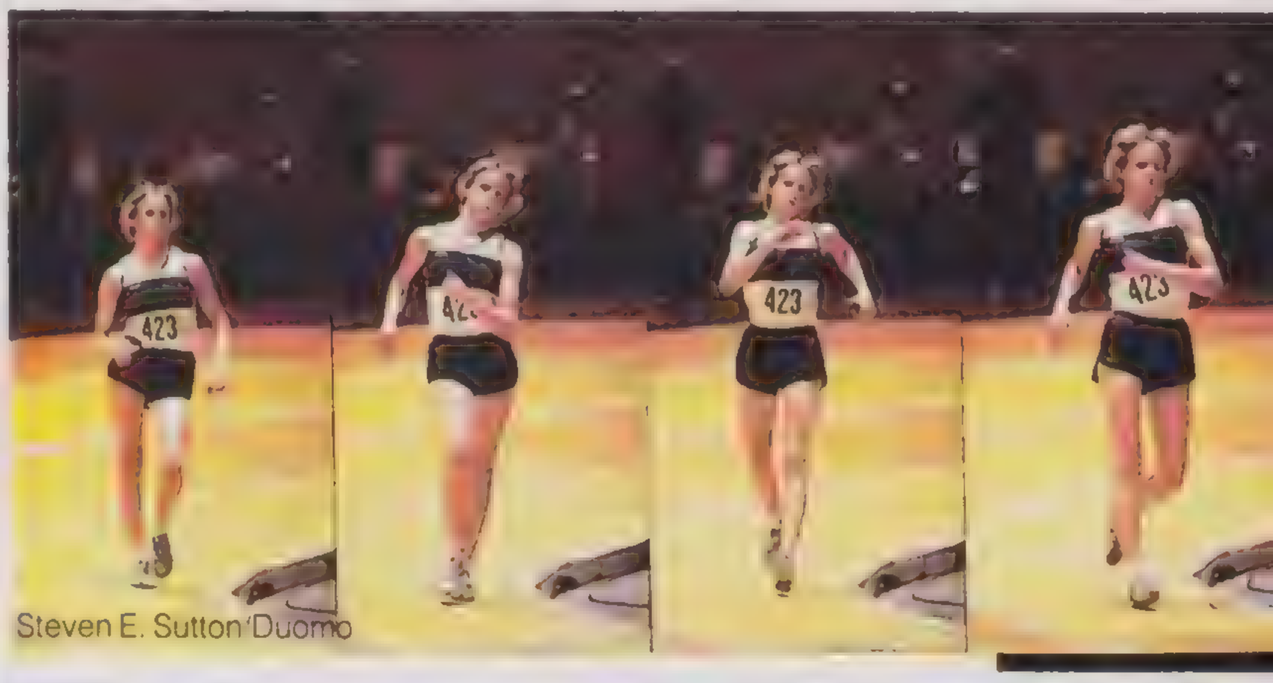


Tohru Nakamura

habit...fitness in fashion: muscle backs... antidote... fit skin ... the modern nail

Rodger Duncan

How fitness is affecting beauty and business: Fila Fitness—combining both exercise and skin caring, a first of its kind, with products ranging from a sports fragrance to portable hand weights. Fila's travel push/pull exerciser, above, tones legs, arms. By mail only. Info: (800) 526-7843.



Steven E. Sutton/Duomo

liquid power

Most people assume that vitamin and mineral supplements hold the key to peak physical and mental performance. Not so. "Power eating" for active women means consuming a variety of nutrient-rich foods—with an emphasis on carbohydrates.

Another key to power eating is actually "power drinking." The reason: dehydration can impair both physical performance and health. The standard "eight glasses of water a day" rule does not take into account the effects on water needs of outside temperature, humidity, and exercise. Elizabeth Applegate, Ph.D., sports nutritionist at University of California, Davis, offers a general guide for active or sedentary women: *you are getting enough fluids if you produce three to four full bladders of urine daily.*

What is the ideal drink? "Liquids with high concentrations of sugar are not; they delay gastric emptying, pull water from tissues, and may contribute to dehydration," says Judith S. Stern, Sc.D., professor of nutrition, University of California, Davis. "A drink should not contain more than 2.5 percent sugar by weight, which explains why soft drinks (about 12 percent sugar) and fruit juices (orange juice is 10 percent sugar) do not make good sports drinks. Instead, dilute fruit juices with three *(Continued on page 377)*

fighting fatigue

What all busy women want more of today: stamina...and *being physically active can add as much as three hours' worth of energy to every day.* "While people believe that late-day fatigue is a normal part of a hectic life, it is often a symptom of *inactivity.* Regular exercise can give a woman several hours of additional stamina daily," said Richard Stein, M.D., SUNY Downstate Medical Center and chairman, NY Heart Association Exercise Committee.

What about post-exercise fatigue? While short-term *muscle fatigue* (i.e., tired legs after bicycling) is to be expected, experts caution that total-body exhaustion (still feeling tired the day *after* exercise) is a symptom of exercise overload—and a sign that you've done too much.

exercise and arthritis link?

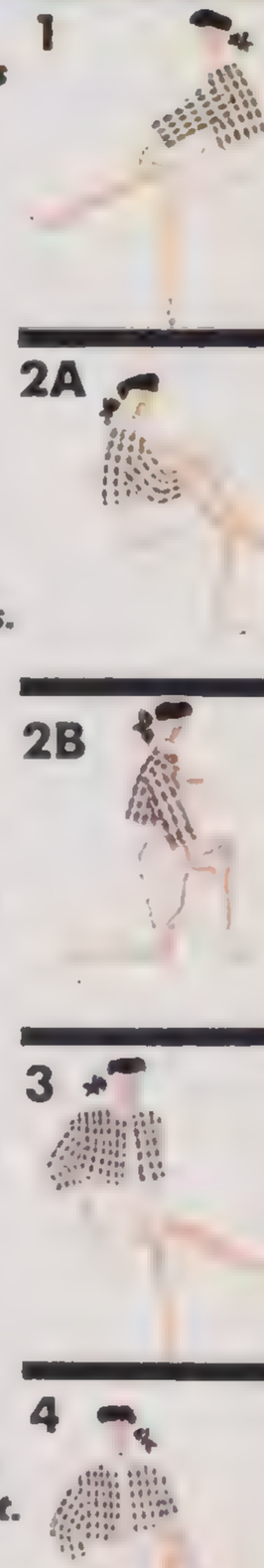
New reports indicate that exercisers who suffer repeated injuries may increase their risk of developing arthritis later in life.

"While we tend to think of serious joint injuries as occurring only in contact sports, for some people the repeated impact of running on a hard surface can be as harmful as the jolt of a body-to-body football collision," said Robert P. Nirschl, M.S., M.D., assistant professor, orthopedics, Georgetown University School of Medicine and orthopedic consultant to the President's Council on Physical Fitness and Sports.

Who may be at increased risk for exercise-induced arthritis? "Exercisers with Type A personalities who push their bodies beyond the point of pain and don't allow sufficient time for injuries to heal," said Dr. Nirschl. *(Continued on page 377)*

Now, a move to low-impact aerobics—easier on joints, safer for heart—e.g., race walking, effective because you work arms. Where to learn? In NYC: Walkers Club of America; (212) 722-WALK

Executive exercise: daily desk stretches. (Hold each 10 seconds; repeat 5 times, both legs.) 1. Hamstrings: seated, extend leg, reach for ankle with opposite hand. 2A. Hips: lift right leg up to chair seat, knee bent, left foot planted firmly on floor; (2B) lower right leg as you move off chair, press knee/toe to floor. 3. Legs: flex foot, extend leg. 4. Ankle circles: legs crossed or uncrossed, circle in 10 times, then out.



Choice of walkers, signal of women's changing needs, below left: a lightweight, posture-improving daypack... Below right: '80s basic, an aerobics shoe; the state of the art, with a three-point pivot sole

Any-age fitness: JANE SEYMOUR— reaping benefits at every life stage

Pregnancy: new exercise guidelines...

While most experts agree that a woman need not give up physical activity during pregnancy, there is increasing concern that certain exercises may be dangerous for a pregnant woman and/or the developing fetus. Here, safety guidelines from the American College of Obstetricians and Gynecologists:

- *Consult your doctor before beginning to exercise.*
- *Limit aerobic exercise to fifteen-minute sessions; allow five to ten minutes for warm up and cool down; monitor heart rate (limit: 140 beats per minute).*
- *Avoid jumping or rapid changes of direction.*
- *Drink fluids before and after exercise; stop immediately to drink water if you become thirsty.*
- *After the fourth month, don't exercise on your back.*

Peter Kredenser/Shooting Star

Jane Seymour, at thirty-four—a woman with a striking combination of confidence and calm...who, like most of us, wears many hats...but has learned to maintain a balance in life and not to neglect herself, especially during pregnancy. Left: Secret to an active day in her seventh month is a moment of rest, here at home. Above: Seymour's exercise-clothes solution—loose sweater, large tights. Below: Private time with her new son.

How does pregnancy affect a fit woman's body image? A recent study concludes that more women have positive body images than negative attitudes after delivery, a dramatic difference from past studies, which suggested that a woman's major postpartum concern was the return of her figure to "normal." But, in fact, pregnancy does not necessarily contribute to an "out of shape" body. Take actress Jane Seymour, who had her children at thirty and at thirty-four, a fit woman with an intelligent approach to diet and exercise.

"It's always been important for me to be in top physical shape," says Seymour, "but the thought of 'ruining' my figure during my first pregnancy and losing my energy made me so nervous that I took pregnancy exercise classes at least three times a week for the entire nine months.

"I was lucky; I was in shape to do that. But for most women, pregnancy is not the time to be manic about dieting and exercise. During my second pregnancy, I was a lot 'easier' on myself; I skipped aerobics during the first three months (aerobics may impede oxygen flow to the fetus during this critical time), concentrated on stretching, and felt *more* in touch with my body.

"Four months into my second pregnancy, I began to play a *light* tennis game every day, kept up until the baby was born—a much more *balanced* approach for me; yet, for a lot of women, this would be strenuous. With both pregnancies, I gained the same amount of weight, about thirty pounds.

"Despite the weight gain, my body remained taut. Once I saw that I wasn't going to 'fall apart' physically during my first pregnancy, I began to enjoy all the body changes. Both times, I kept working but made sure I had plenty of rest. I consulted with my doctor and used common sense about diet—eating small amounts of food regularly and never overeating. I also did Kegel exercises— to strengthen the perineal muscles around the bladder—which were critical to getting back in shape.

"Three weeks after my second baby was born, I started a 'serious' program to lose the weight I had gained. It helps to have something specific to work for. For me, it was a filming commitment. I lost most of the weight slowly over two months, relying on daily exercise—an alternating program of Pilates, free weights, tennis. After I reached my weight-loss goal, I cut back: you don't have to train heavily to stay fit."

The irony: "As fit as I was *before* my two pregnancies, I feel I'm in better shape now, after having two kids!"

Vogue's Living Fit section...edited by Dorothy Schefer. Hair and Skin Saving by Shirley Lord; Minimal Fitness, Older Women, Shoes, Exercise Prescriptions, Fatigue, and Arthritis by Shari Miller Sims; Jane Seymour by Holland Sweet; Donna Dixon, Julianne Phillips, Catherine di Montezemolo, The Spa Habit by Linda Wells

Extra punch for whites: fuchsia link necklace by Pellini Bijoux. About $150.

Bright lizard watch bands to keep time in its place. By Hadley Kalbé. About $25.

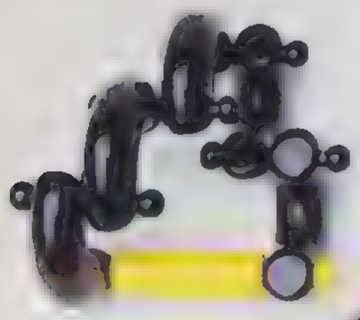
I N D S !

E L E C T R I C C O L O R ,

L A C Q U E R S H I N E

M A K E T H E

D I F F E R E N C E



As an alternative to silver: sculptural black bracelets by Pellini Bijoux. About $75.

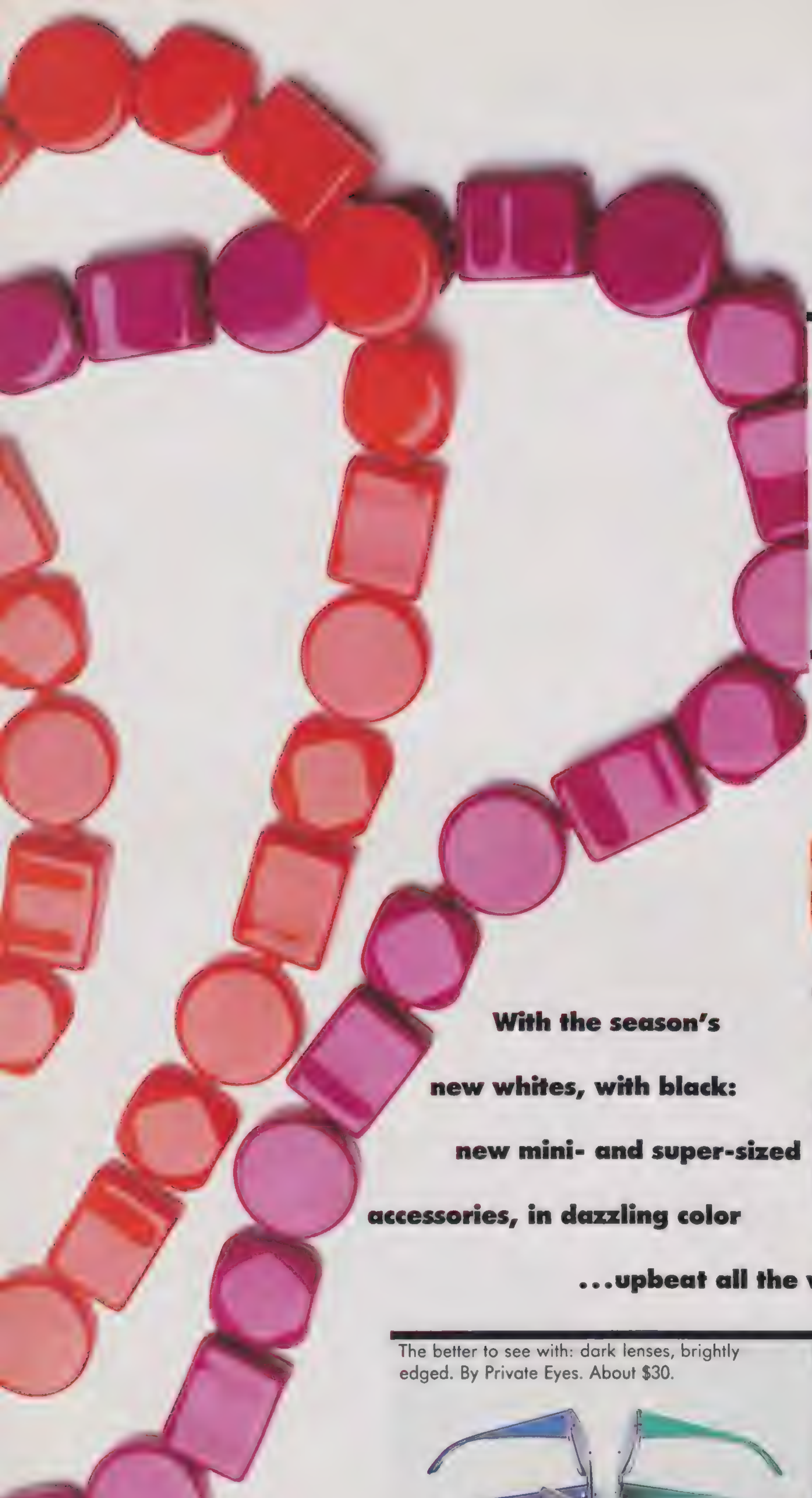
Pastel lenses—edged in black—turn classics into news. Sanford Hutton for Colors in Optics. About $39.

Smaller but brighter: Maud Frizon's new mini-sized tricolor snakeskin bag. About $240.

Hats off: Patricia Underwood's, in lacquered or matte straw. Wide brim, about $180; turned-up brim, about $145.

New geometry: super shine, all-out color in a necklace by Pellini Bijoux. About $65.

Tohru Nakamura



Waist definition: spunky (two-inch wide) patent belts by Jill Stuart. About $35.

Color in the bag: stamped patent leather, by Prada. $245-$325.

As tempting as candy: high-gloss, oversized plastic bangles by Pellini Bijoux, about $95.

Drawn in color: Prada's extra-small nylon pouches. About $50.

With the season's

new whites, with black:

new mini- and super-sized

accessories, in dazzling color

...upbeat all the way!

The better to see with: dark lenses, brightly edged. By Private Eyes. About $30.

A character of their own: tiny, curvy straw bags by Renaud Pellegrino. About $275.

Details, stores, see last pages

THE Jacket FACTOR

Warm-weather dressing may be more easygoing, but when a degree of "finish" is demanded for daytime, a jacket is still the best solution.

On these four pages, the jackets to take you through summer—in seasonless fabrics, new racy shapes (longer or very short), softer, more feminine colors. In a season of unexpected denim dressing: Norma Kamali's new "take" on a cotton jean jacket, *left*—slightly fitted, cropped to the waist, in—surprise!—pale pink. Jacket, about $58. Bloomingdale's; John Wanamaker; Rich's; Hudson's; Dayton's; Sakowitz....More of the news of color—more pale pink: a longer, collarless, one-button jacket in silk, *right*, worn with a very short, very narrow ivory silk skirt. Louis Dell'Olio for Anne Klein & Co. Jacket, about $425. Skirt, about $175. Saks Fifth Avenue, NYC; Montaldo's; Maas Brothers, Tampa; John Baldwin, St. Petersburg FL; Sakowitz; I. Magnin. These four pages: hair by Garren for Garren, NYC; makeup by Kevyn Aucoin. For details, more stores, next to see last pages.

Eric Boman

THE Jacket FACTOR

More jackets showing their form: polished, racy—but decidedly feminine... Good example—Donna Karan's new safari jacket, *left:* waist-belted, front-wrapped—in crisp white cotton. Donna Karan New York. Jacket, about $300. Late May at Bergdorf Goodman; Charles Sumner, Boston; Knit Wit, Philadelphia; Caché, Miami and Fort Lauderdale; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Lou Lattimore, Dallas....Or, on the softer side, *right:* Mario Valentino's wonderful deep-blue suede jacket—fitted slightly through the body, padded slightly at the shoulders. Jacket, about $750. Mario Valentino Boutique, NYC; Linda Dresner, Troy MI; Ultimo, Chicago; Capriccio, Scottsdale AZ and La Jolla CA; Giorgio, Beverly Hills. Details, last pages.

Eric Boman

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works? New ways with summer polish: getting more from a small top. suit. or city dress. . .making the most of white. . .straplessness by day or night. . .new shoes. belts. bags—summer color.

Spring/summer pleasures: in a season when there is plenty of bareness around, straplessness is clearly an easily available way of achieving bareness. But there's also more potential in straplessness, this year, than you might think—it moves beyond resort, beyond the beach, and beyond evening dressing. A strapless, short, shaped-to-the-body dress such as Fendi's (1)—when it is put together with a jacket and heeled daytime sandals—has all the polish of a city suit. **In the same way that, this winter, the spareness of a simple T-top or turtleneck sets up dressing under a jacket, this summer a small bodice-shaped top provides a perfect daytime dressing base.** When a jacket comes off, when you add high-heeled silver sandals and an armful of sculptured silver bracelets, that straplessness easily turns to dinner dressing.

A strapless denim dress, by the same token, may be something more than an immediately recognizable dress for casual moments in the sun. We photographed Fendi's strapless dress (2) casual and carefree, with a charming hat and sneakers. But thanks to its bareness, its small jewelry-like buttons, its short, fitted, curvy shape, that dress easily also has all the necessary elements of a little dinner dress. With bare gold sandals or strappy mesh shoes, it becomes an appealing choice for a casual country evening.

Denim at times this season is giving fashion a whole new look. And a part of the news is that this new way of working denim no longer connotes dressing that is strictly casual. Donna Karan's denim dress (3)—a crisp shirtdress with a degree of ease on top, with a small skirt belted in close to the body—has all the characteristics of the best sort of city dress. Paired with sheer neutral stockings, with proper alligator pumps or slingback heels (the most attractive for spring have a simple shape, a reptile texture), this is denim-goes-to-town dressing.

Even a bathing suit can serve different dressing purposes. Look at OMO Norma Kamali's halter maillot (5). With its sleek white fabric, cut-out shaping, and dressmaker detailing, it's as close to the look of evening dressing as a bathing suit, conceivably, can get. We photographed it (and the other white suits on pages 304—309) with heels and jewels to exaggerate that "evening potential." Picture-taking aside, though, these suits are in fact also the best body suits you'll find right now. They can be the base for knockout evening dressing; e.g., work as the small top with a white crepe dinner suit. At a resort, beside the pool, the same suit might pair up with a sarong in black or dusty pastel charmeuse for evening.

In a season of white—white swimsuits, day suits, and everything in between—the first accessory you'll probably reach for will be something in gold or silver. These are not the only pieces to stay with: another option is bold color. This season offers a rainbow of possibilities, from bags to bangles to belts. Bright color adds a lift to summer whites (also, equally, to all-blacks): a little of it, though, goes a long way. A bright necklace (such as on pages 354—355) calls for subtle treatments elsewhere—gold hoops at the ear or simple silver sandals for finish.

That finish, often, is the hardest thing to achieve in warm weather, to work with simple clothes. But even an easygoing little white dress (4) this season can give you a bit more dressing. **A broad belt—one about three inches wide—may well be the key accessory:** it defines the existing narrowness of the season's best dressing, brings pieces in closer to the body. In black, with proper black-and-white heeled pumps or black slingback shoes, that belt makes a total effect that's pulled-together and polished. A sense of narrowness, belting, and high-heeled pumps, this season, turn "just clothes" into attractive clothes for almost anywhere. And that's often the name of the game when it comes to summer dressing. ▽

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h VOGUE'S HEALTH STYLE

Amazing food—new laboratory breakthroughs . . . growing a thicker skin . . . snoring cure . . . causes of hair loss . . . seeing in the dark

MENTAL FITNESS

Despite warnings that stress can be hazardous to health, a surprising number of people who lead high-pressured lives have very low rates of illness. What these people may have going for them, more and more experts believe: a "hardy" personality, a way of thinking about—and reacting to—life events that counteracts stress's negative impact.

Hardiness is defined as *commitment*, which is valuing your own actions; a sense of *control* over one's actions and their effects; and *challenge*—the belief that change is a chance for learning and growth, explained Milton Viederman, M.D., professor of clinical psychiatry, Cornell University Medical College, who spoke at the 1985 Women's Health Symposium at The New York Hospital-Cornell University Medical Center.

Some experts now feel that women may have a natural "edge" when it comes to hardiness, citing studies that show that women generally cope better than men after one of the most severe life stresses of all, the death of a spouse. Dr. Viederman noted that religious faith can often mute the impact of certain stressful events, as can the level of "perceived support" from family, friends, and coworkers.

In coping with stress on the job, however, the *source* of support may make the difference between resisting stress and suffering its ill effects. Studies of male middle- and upper-level managers conducted by Suzanne Ouellette Kobasa, Ph.D., professor of psychology at City University of New York Graduate School, indicate that those executives who are low in hardiness but high in perceived family support are most likely to succumb to stress-related illnesses. The reason, Dr. Kobasa feels, is that "successful coping skills hinge on self-reliance. While support from a boss puts a worker's focus back on the task at hand, family support can intensify the feeling of conflict between you and your job, resulting in self-pity and greater stress."

The subject of Dr. Kobasa's current research: whether women execs, who often credit their success at least in part to family support, may in fact owe more of their good fortune to their own inner hardiness.

Be Prepared

Posting emergency phone numbers is of little use if you don't know the qualifications of personnel who will respond to your call, note the authors of the "American Medical Association Handbook of First Aid and Emergency Care" (Random House). Their advice: ask if the ambulance service provided by the hospital, police, or fire department is staffed by emergency medical technicians (EMTs can perform CPR, splint broken bones) or paramedics (more highly trained, they can also take electrocardiograms and give medication).

A little-known fact: some ambulance services offer little more than simple transportation to a hospital. . . (For more health information, booklets to order, see the Health Style Guide on page 367.)

"*When* you eat is actually as important as *what* you eat to the health of your teeth. Constant snacking causes greater plaque buildup and a greater propensity to decay than eating regularly spaced meals followed by brushing your teeth. For best oral health, make an effort to brush after every meal or snack, or at least to rinse your mouth with water. . ."

—Irma Weiss, Ph.D., professor emerita of biochemistry, NYU College of Dentistry

STRONGER TEETH

If your drinking water contains fluoride, and you use fluoride toothpaste, and you also take professionally applied fluoride dental treatment, are you getting any more anti-decay benefit than if you received fluoride from only one source? Yes you are, according to the Food and Drug Administration (FDA), which has proposed a standard for fluoride-containing dental products. After reviewing reports from seventeen expert panels including one from the American Dental Association, the agency has concluded that combining fluoride from several sources adds to the anti-cavity effect. The FDA proposes labels advising that children under twelve should always be supervised in using fluoride dental products, and that children under six should not use them at all unless a doctor or dentist advises. In very young children, excess fluoride use can mottle or cause dark stains to form on teeth.

SMOKE SCREEN

Many smokers—while not ready to kick the habit—want to gain control over smoking. To that end, Don Powell, Ph.D., executive director of the American Institute for Preventive Medicine, has come up with a cassette tape of exercises that delay smoking, maybe even long enough for the urge to pass. Some of his strategies: take up deep breathing (a.k.a., smokeless inhalation), rearrange your environment (change the place where you keep cigarettes, hold the phone in your dominant hand, wear gloves when driving). The tape also helps a smoker to cope with the increasing situations—in the office, theater, restaurant—where smoking is prohibited. For a copy of "Smokeless Situations," send $11.45 to the American Institute for Preventive Medicine, 19111 West 10 Mile Road, Suite 101, Southfield MI 48075.

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VOGUE'S HEALTH STYLE

Diet Feedback

Statistics now prove that our eating habits are changing for the better. According to the latest U.S. Department of Agriculture Survey, American women aged nineteen to fifty and children under five are eating significantly less fat and more complex carbohydrates now than eight years ago. What's stacking the percentages in our favor, said Robert Rizek, Ph.D., of the USDA Human Nutrition Information Service, is the fact that we've upped our intake of grains and low-fat/skim milk and cut back on meals centered on meat in favor of those in which meat is used in smaller quantities. Dr. Rizek's next project: analyzing the difference between weekday and weekend eating....

NIGHT SIGHT

Adults who experience difficulty driving after dark or viewing a movie from the back of a theater may suffer from *night myopia*—nearsightedness that becomes evident only when the pupils of the eyes expand to compensate for lack of light, noted Byron Demorest, M.D., clinical professor, ophthalmology, University of California School of Medicine, Davis. Night myopia develops slowly; according to an article in *American Family Physician*, it usually appears after age twenty. Because the symptoms may signal a more serious problem, they should be checked by an ophthalmologist. The "cure" for night myopia is usually prescription glasses worn only when viewing a movie and driving at night.

IF YOU'RE TRYING TO ADD FIBER TO YOUR DIET, DON'T THINK JUST "CEREAL." ONE MEDIUM APPLE CONTAINS SLIGHTLY LESS FIBER THAN ONE CUP OF BRAN CEREAL, WHILE TWO SMALL STALKS OF STEAMED BROCCOLI HAVE MORE THAN *TWICE* THAT AMOUNT....

BETTER TO HEAR YOU WITH...

Because some models of cordless telephones can endanger hearing when the "ringers" in the earpiece sound directly into the user's ear, the Uniden Corporation of America, AT&T, and ITT Telecom Products Corporation have agreed to replace these ringers with not-so-loud ones of no more than one hundred and twenty-five decibels.

AT&T and ITT Telecom are notifying owners about how to have phones modified. Affected AT&T phones are the Nomad 200 and Nomad 400. Affected ITT models are PC-1800 and PC-1900. Uniden, with about a dozen units eligible for modification, requests that owners write to Slope Ringer Retrofit Center, Box 50433, Indianapolis, Indiana 46250, giving your name, address, daytime telephone number, and your unit's model, serial, and date of manufacture.

Read All About It

At a time when Americans spend well over $10 billion a year on fraudulent medical treatments and advice, a book that doesn't promise miracles but delivers sound health facts is a real bargain.

Latest examples include "The Columbia University College of Physicians and Surgeons Complete Home Medical Guide" (Crown), a weighty encyclopedia of the latest thinking on everything from first aid to heart disease (the "atlas" of the body is worth a look)...and, a faster read, "The Best Medicine" by Kurt Butler and Lynn Rayner, M.D., of the University of Hawaii (Harper & Row) features quick bulletins on exercise, nutrition, sex, and reproduction, plus an easy-to-consult directory of when to call the doctor.

"Doctors for Artists"

...That is the name of a group of New York City doctors—headed by ophthalmologist Warren Neidich, M.D., who's also a photographer—which has grown from three to thirty-eight specialists in the two years the service has been available. The group cares for painters, sculptors, poets, and actors, providing the kind of care artists sometimes can't afford—but need. Painters, for example, says Dr. Neidich, work extensively with chemicals and don't often chart the effects on their lungs and general health.

This concept is also the basis for a program recently established at NYC's St. Luke's-Roosevelt Hospital for performing artists, supported by the Kathryn and Gilbert Miller Fund (he was a theatrical producer). It offers a wide range of health-care programs "based on the unique needs of performers," said Emil Pascarelli, M.D., medical director. "These people work their voices and bodies to the maximum. They give us joy at great cost to themselves. Now, we're going to give them something in return."

For more information on the St. Luke's program, call 212/554-6423. Doctors for Artists can be reached at 212/496-5172.

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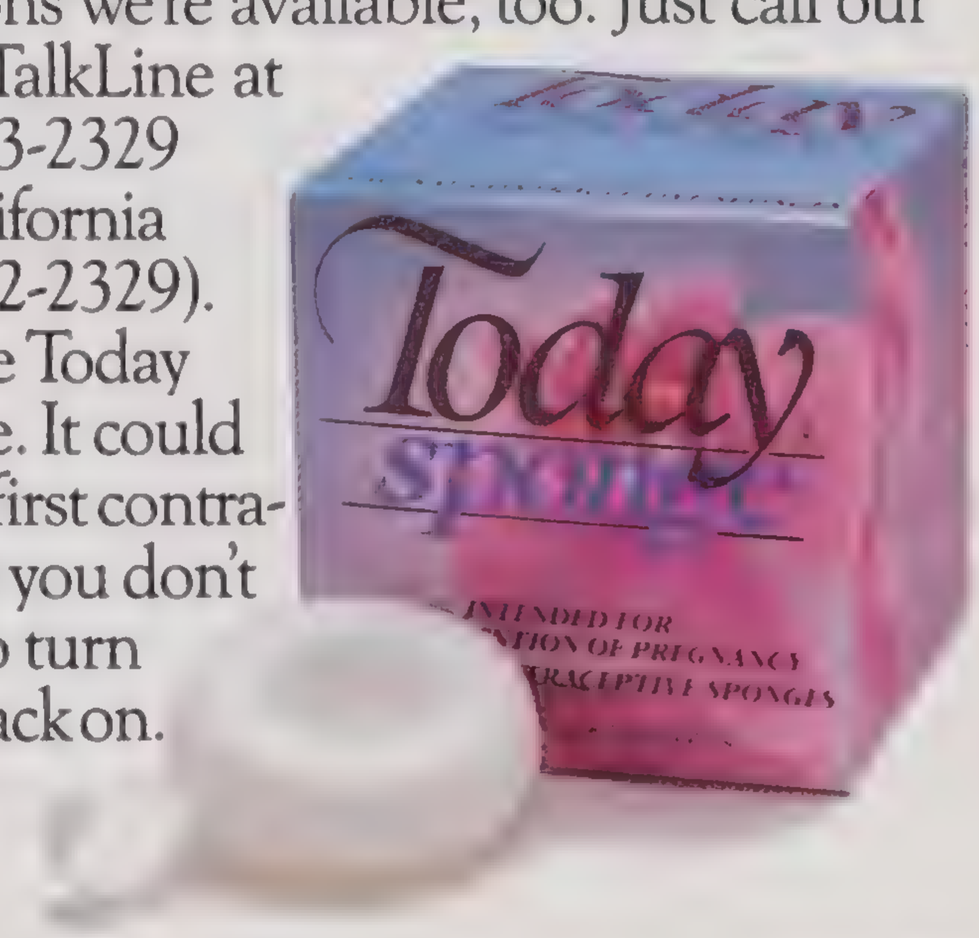

*Women can expect an annual effectiveness rate of 89-91% if they use the Today Sponge consistently and according to label instructions. In clinical trials including women who did not use the Today Sponge consistently and properly, the effectiveness was 84-87%. Use as directed.

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VOGUE'S HEALTH STYLE

SNORING SOLUTION?

Nearly half of all adults snore, and one in four is a habitual snorer. Not only does the nightly racket drive countless couples into separate bedrooms, the labored breathing may threaten a snorer's health by interfering with restful sleep and straining heart and lungs.

Snoring results from air turbulence caused by some obstruction in the breathing passages, notes Martin Posner, M.D., director of the Community Health Plan of Suffolk County, Long Island, and associate professor of community and preventive medicine, State University of New York, Stony Brook. The obstruction may stem from chronic allergies, a crooked nasal septum, the base of the tongue falling against the back of the throat, or an excessively large and flabby soft palate.

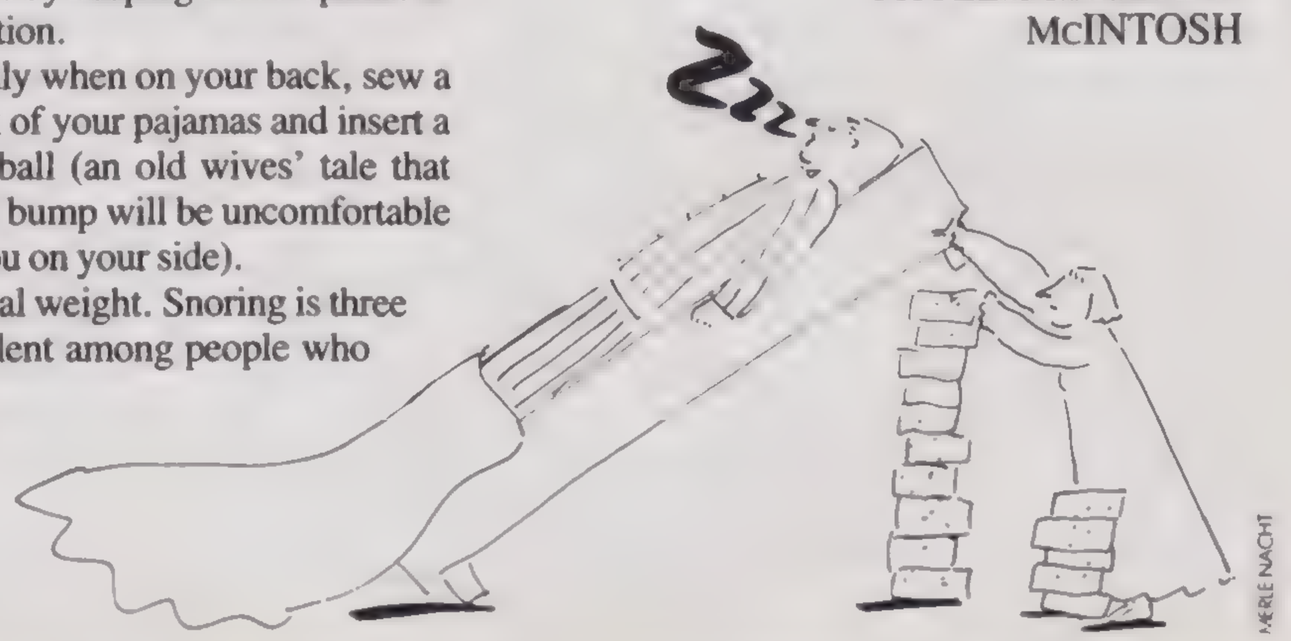
A snorer cannot be conditioned to stop, because snoring is an involuntary process. However, says Dr. Posner, there are a number of remedies that can tone it down:

- Avoid alcohol, tranquilizers, sleeping pills, or antihistamines before bedtime. All reduce the muscle tone of the soft palate, allowing it to vibrate more.
- Tilt the head of the bed up, perhaps by placing bricks under the bedposts, so that gravity works in your favor by keeping the soft palate in a more stable position.
- If you snore only when on your back, sew a pocket to the back of your pajamas and insert a marble or tennis ball (an old wives' tale that really works—the bump will be uncomfortable enough to keep you on your side).
- Maintain normal weight. Snoring is three times more prevalent among people who are overweight.
- As a courtesy, give your non-snoring partner time to get to sleep first.

Extremely loud snorers who repeatedly gasp for air should be evaluated at one of the dozens of sleep centers attached to major hospitals nationwide to determine if they are suffering from sleep apnea. In this life-threatening condition, airway obstruction can be so complete that breathing stops for up to thirty seconds several hundred times a night.

Relief from sleep apnea—and indeed from all loud snoring—is now possible through a new surgical procedure in which the physician performs a sort of face-lift on the back of the throat, removing excess tissue and tightening the soft palate to create a permanently larger airway. According to F. Blair Simmons, M.D., a surgeon at Stanford University Medical Center, candidates include "anyone who snores in every position, who is loud enough to be heard at least one room away, and whose bed partner has moved elsewhere to sleep."

—PHYLLIS LEHMANN McINTOSH



VOGUE

A HEALTH STYLE GUIDE

LITERATURE

1 ☐ COLLAGEN CORPORATION: "Collagen and Skin Care"—booklet about collagen, its use in topical creams and as an injectable material

2 ☐ CLIENTELE: Information about skin care, nutrient and weight loss systems

3 ☐ SUPLICAL: Brochure about osteoporosis, including food/calcium chart and information about product

4 ☐ THE AMERICAN INSTITUTE OF PLASTIC SURGERY: Information about the institute and Robert L. Cucin, M.D., Director

5 ☐ LEAN CUISINE: Free from Stouffer's® Lean Cuisine® Entrees—36-page guide to sensible diet and exercise. Plus Lean Cuisine® nutrition and diet exchange information—nutritional data and exchange equivalents for Weight Watcher's®, ADA/Diebetic and The Diet Workshop®

PRODUCT SAMPLES

6 ☐ ALWAYS: One Maxi Pad and one Pantiliner covered with a special material called Dri-Weave for a cleaner, drier kind of protection

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your well-being

BY BARBARA LANG STERN

Do you get hurt too easily? Ways to accept rejection, and when to fight back

Do you sometimes wish you had a thicker skin, so your feelings would be less easily hurt? Most people do. In childhood you probably used a chant as armor: "Sticks and stones/may break my bones/but words can never harm me." The bravado saved face but you knew it was a lie. Words *can* hurt. So can slights and snubs. Your best friend didn't invite you first to her party. There may be a dozen reasons you can give yourself: You were out, your line was busy, she wanted to clear the date with a friend who travels a lot. . . but even as you dismiss the incident, you can't help feeling a dart of regret. It's a reminder, unimportant, transient, yet real, that you didn't come first. As much as you tell yourself truths such as, "Everyone doesn't have to love me," it's *natural* that in a secret spot, you (like everyone else) would be happy if everybody did love you and put you first. The child within you would feel safe!

Some hurts like these are a cost of living in the adult world. Others—dealing with occasional rejection and thoughtless, critical, even hostile words and actions—are a price of operating within an imperfect human community. The solution is not to become callous: No one wants to deal with a person who's thick-skinned! Emotional health, intuition and empathy reside in people who *care* what others think, feel, or need. If someone regularly hurts your feelings, you need to discuss how each of you values the relationship, and what each believes is appropriate behavior. Discrepancies need to be reconciled. If, however, you're generally too susceptible to being hurt, you need to look inward.

First, examine your opinion of yourself. Some of the worst pain comes when another's comment or deed clicks in with a related self-doubt or fear; your inner voice is echoing, boosting, adding meaning to whatever was said or done. Suppose a friend says you look as though you've gained weight: You'll feel hurt if *you* think you're too fat; but your feelings won't be hurt if you think your weight is about right. Outside judgments take on power because of what you believe about yourself. You can limit that power by separating the remark from your inner reaction that it triggers. Doing this will help you to focus on the aspect of yourself that you need either to improve or to accept.

Second, examine how dependent you are on others for approval, inclusion. "If someone is dependent and unsure of herself, she'll be very tuned in to other people's responses. She'll take everything personally. Negative cues will be especially painful, because she's trying so hard to be pleasing. She can't afford to have people not like her; she needs them to bolster her self-worth," says Rosalind Barnett, Ph.D., clinical psychologist and coauthor with Caryl Rivers and Grace Baruch of two major books about women: *Beyond Sugar and Spice: How Women Grow, Learn & Thrive* (Ballantine): and *Lifeprints: New Patterns of Love and Work for Today's Women* (NAL).

Women still need to learn to give themselves approval. Pleasing others to get the approval that "counts" leads to what Dr. Barnett calls "a one-way bookkeeping system." As the woman understands it, if she does enough for Johnny (or Jane) over a period of time, he'll appreciate it and owe her something. So she's busy accruing points and minding the ledger, but *he* hasn't a clue about what's happening! Then, when he doesn't pay what she feels she's earned, she's enraged.

One-way bookkeeping leads to hurt feelings and disappointment. Give it up. Act from your own feelings; or admit to yourself that you're manipulating someone with a goal in mind. You can then view the outcome as a strategic, not a personal, victory or defeat.

Third, learn to ask, *"Who owns this problem?"* "Women often experience another's pain or problem as their own," says Dr. Barnett. "This goes beyond empathy and becomes a burden which distorts relationships. If something is wrong in the interaction, you assume it's partly your fault: you must not have been a good enough wife/mother/lover/friend, whatever." Some women carry this to extremes. If a bus driver snarls at them, they wonder, "What did I do?" whereas a man thinks, "What's the matter with him?" In the absence of clear evidence to the contrary, assume that the other person is reacting to more things in the environment than just you!

Additional information about Zyderm® Collagen treatments for discussion with your physician.

For tens of thousands of people, Zyderm® Collagen has provided a safe, nonsurgical option for the treatment of many skin contour problems.

As with any medical procedure, you should be aware of the safety issues and restrictions associated with Zyderm Collagen treatments. Although your physician will review all of these points at the time of your consultation, a summary is presented below.

Zyderm Collagen is not for everyone. Zyderm Collagen treatments are contraindicated for: people who have a reaction to the required skin test or who have previously had a hypersensitivity response to Zyderm Collagen; people with a history of autoimmune diseases or anaphylactoid reactions; and people who are hypersensitive to lidocaine.

Zyderm Collagen is not for use in breast augmentation or for implantation into bone, tendon, ligament or muscle.

All medical procedures require caution. Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk.

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas.

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used.

Extra care is required for certain people. Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm Collagen is also used with caution in people who are receiving immunosuppressive therapy.

Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established.

Possible reactions to treatment. An understanding of the safety of Zyderm Collagen is based on seven years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer.

In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients.

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites, as a result of apparent small vessel laceration. This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment-associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen.

Consult your doctor. Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.

6/85

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VOGUE'S

HEALTH STYLE

Your diet: super food

BY JUDITH S. STERN, Sc.D.

Scientists today are challenging the notion that only naturally grown food is healthful. The latest laboratory developments: no-calorie sugars and fats, flavor enhancers, more nutritious vegetables and grains, and treatments that extend food's freshness.

CALORIES: ZERO

A future sugar may put an end to the sweetener war. The contenders, L-sugars, taste like the real thing, "cook" like ordinary sugar (unlike Aspartame, which breaks down when heated), but contribute few, if any, calories.

L-sugars are found in small quantities in nature (in sugar beets, plantains, and seaweed) and are being manufactured synthetically by Biospherics, Inc. The "L" stands for "left-handed"; ordinary sugar is "right-handed." Because human digestive enzymes can combine with right-handed sugars only, most of the L-sugars pass through the body without depositing any calories. L-sugars shouldn't cause tooth decay because most bacterial enzymes can't metabolize them either.

Preliminary studies in which laboratory rats were fed the equivalent of six twelve-ounce cans of soft drink daily did not reveal any adverse effects of L-sugars. However, it should take from three to five years before long-term studies are completed and L-sugars reach the public.

The highly publicized no-fat fat (made from sugar) called sucrose polyester has been in the lab for several years. The positive attributes of sucrose polyester: it tastes like "real" fat, has cooking properties similar to fat's, and can lower blood cholesterol; but the present version, manufactured by Proctor and Gamble, causes diarrhea and inhibits the absorption of the fat-soluble vitamins A, D, E, and K.

SALT FUTURES

Salt substitutes and low-sodium prepared foods have had their shortcomings, particularly in flavor. A promising solution: the chemical compounds being developed to make low-sodium prepared foods more palatable.

Susan Schiffman, Ph.D., professor of medical psychology at Duke University, is studying the interaction of salt with caffeine and other methylxanthines (in coffee, tea, chocolate) that heighten salt's flavor. She is also examining the effects of various drugs on the tongue's sodium channels (salt must pass through these channels to be tasted). Dr. Schiffman found that when she placed the diuretic amiloride on the tongue, it blocked the entry and taste perception of salt. She is applying for a patent for a compound that does the opposite: opens these channels and allows more salt to enter and be tasted.

BETTER BASICS

Scientists are also using genetic engineering to increase the nutritive value of foods. Certain grains and vegetables, for example, are being "engineered" to improve not only the quantity of fiber but its quality, too. Eating small amounts of these grains and vegetables should deliver enough of the right kind of fiber to help to lower blood cholesterol.

FOOD ZAPPING

Irradiation—treating food with low levels of ionizing radiation to dramatically extend its shelf life—is the wave of the future in food preservation. The Food and Drug Administration (FDA) director of the center for food safety and applied nutrition, Sanford A. Miller, Ph.D., said that, on the whole, irradiation alters nutrient value less than heat processing (used in canned foods). In fresh foods, nutrient losses from irradiation vary but, to meet FDA standards, must be kept quite low. The doses and levels of radiation used in foods are too low to induce radioactivity.

Irradiation has been FDA-approved to prevent potatoes from sprouting and to protect grain, herbs, and spices from insect infestation. A recent ruling by the FDA approved the use of low doses of irradiation in pork to kill the parasite that causes trichinosis, a potentially fatal disease. With this advantage comes an esthetic one: irradiated pork will not have to be cooked until well done to be safe.

Despite FDA approval, irradiation is not widely used owing to the high cost of building irradiation plants. When irradiated foods do hit the market, they will be labeled "treated with picowave processing."

Judith S. Stern, Sc.D., *is professor of nutrition at University of California, Davis.*

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hair tactics

Heredity determines to a great extent what your hair is like. But sudden hair problems are usually the result of disease, drugs, or diet; and, like skin problems, they are usually treated by dermatologists. Hair loss *(alopecia)* is considered as important a symptom as a stomachache or a cough. "The hair follicle is the most sensitive organ of the body," said Wilma F. Bergfeld, M.D., dermatologist and head of dermatopathology, Cleveland Clinic in Ohio. "If there is anything wrong in the body, you're likely to have some response in your hair."

"Normally, a scalp hair grows for two to six years, then rests for two to three months. At the end of that resting period, it is shed," said Vera H. Price, M.D., clinical professor, department of dermatology, University of California, San Francisco. The average woman has 100,000 scalp hairs. Ninety percent are growing at any one time, and the average shed is forty to one hundred hairs per day, with the peak for shedding late autumn. Hair loss during shampooing is normal; but "it's when your attention is suddenly drawn to what's in your comb that you should worry," said Norman Orentreich, M.D., clinical professor of dermatology, New York University Medical School.

Look to diet, drugs —even childbirth— as causes of hair loss

"The hair follicle usually responds to trauma one to three months after the fact," explained Dr. Price. Prolonged high fever, childbirth, or major surgery with complications may trigger a massive increase in shedding a couple of months later. Hair loss can also indicate an ongoing condition such as thyroid disease, both underactive or overactive, and can be corrected with proper medication.

Hair loss is the major symptom of alopecia areata, an autoimmune disorder in which the body forms antibodies against the hair follicle. "This is common, especially in younger people with losses of small patches of scalp hair, sometimes eyebrow and eyelash hairs and, occasionally, all scalp hair or body hair," said Dr. Price. "But most cases are self-correcting or respond to treatment."

Because alopecia areata tends to run in families that have other autoimmune disorders (such as thyroiditis, pernicious anemia, diabetes mellitus, hay fever, asthma, and vitiligo), family histories are very important.

An overproduction of male sex hormones (androgens) can cause scalp hair loss and acne in both sexes, as well as undesirable hair growth. Said Dr. Orentreich, "Reducing androgens not only clears up skin and hair problems, but frequently women who have had difficulty conceiving will conceive more easily."

One of the most common causes of hair loss in menstruating women, according to Dr. Bergfeld, is iron deficiency anemia. "It is easily correctable with iron supplements or an iron-rich diet." "Too much or too little vitamin A, as well as too much vitamin E, can also cause hair loss," said Dr. Orentreich, "because vitamin E contains male sex hormones. So do Brewers' yeast, wheat germ oil, and peanut oil." "Dieters, especially those crash dieting for three or four weeks at a time, often don't get enough protein and may notice significant hair shedding a month or two later," said Dr. Price.

"Anything in the blood, such as a drug, will immediately have an effect on the scalp because it is the most vascular area of the body," said Dr. Bergfeld. You may notice hair loss from high doses of aspirin and cortisones, megadoses of vitamins, from antidepressants, beta-blockers, from drugs for arthritis, glaucoma, and high blood pressure. Some women who go off the Pill may experience temporary shedding three or four months later—it's like interrupting a pregnancy. Often, medications can be changed or stopped, and the hair problems are reversed.

Hair can also suddenly change from straight to curly or curly to straight. "We don't know why," said Dr. Bergfeld, "but it sometimes occurs with puberty, after pregnancy, or with menopause—so it's likely to be the result of a hormone change." The acne medication Accutane has also been known to cause textural hair changes.

Hair that turns white practically overnight has been blamed on extreme stress, but Dr. Price thinks it more likely that immunological change causes it: "It usually happens to people whose alopecia areata affects the pigmented hair and spares the white hair, so they seem to have turned white practically overnight."

How to ensure healthy hair? "Practice preventive medicine," advised Dr. Bergfeld. "That means good nutrition, exercise, and care for your hair. You shouldn't abuse it with chemicals and physical exposure—even excessive sunlight can cause hair to fall out. Don't scald or scrub your hair, or stretch it when it's wet—especially when you have a hair problem." —JOAN LIEBMANN-SMITH

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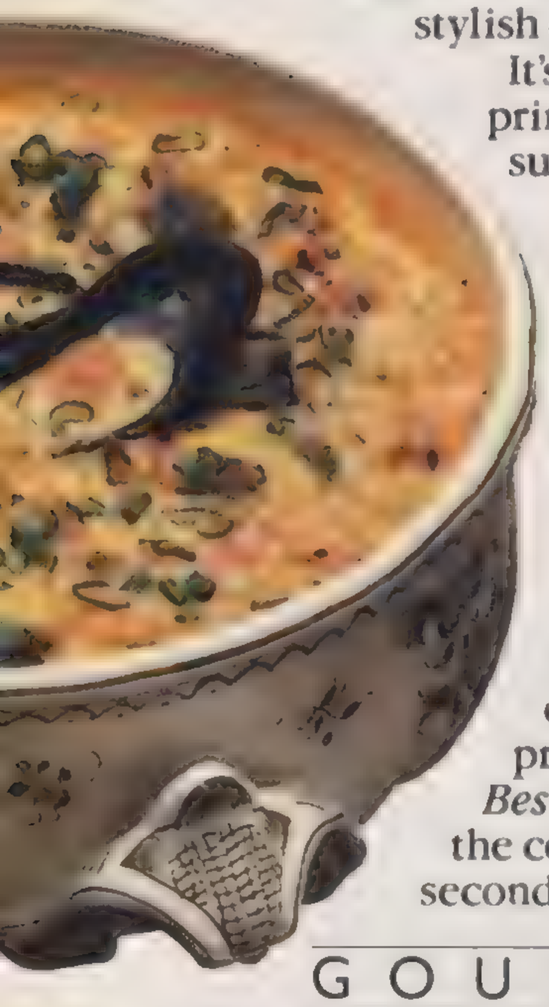

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Q&A

Sleeping with a pillow: a pain in the neck? . . . antiperspirant and exercise

Q Should I apply an antiperspirant right before a workout to stay dry? Is a second application after exercise necessary, too?

A The best approach is to apply an antiperspirant several hours before you work out. "An antiperspirant takes from forty-five minutes to two hours to reach the sweat glands and go to work," said Ike Emery, director of product development in the personal-care division of Gillette. "Once the active ingredient reaches sweat glands, additional applications really won't provide more protection."

Unlike deodorant products that can wash off during bathing, some residue of the antiperspirant's ingredients can remain in sweat glands until they are sloughed off by the body's natural skin turnover process. Antiperspirant protection is somewhat cumulative; you can "skip a day" and still be protected.

Perspiration can sometimes "wash" away antiperspirant that *hasn't* had a chance to penetrate sweat ducts (which could happen if you exercise immediately after application). Silicone-based antiperspirants resist this "perspiration wash-off"; they cling to skin more effectively than water-based formulas (look for the ingredient "cyclomethicone").

Because antiperspirants are considered over-the-counter drugs, the FDA has proposed regulations for effectiveness and safety that most major manufacturers follow. Until these standards become law, the effectiveness of an antiperspirant can be determined only by trial and error.

If odor is your main concern, applying deodorant and a dusting of powder *after* a workout can help you to feel and look refreshed.

Q I heard that sleeping without a pillow is better for your neck and posture than sleeping with one. True?

A "In fact, it's best to sleep *with* a pillow," said Joseph M. Lane, M.D., professor of orthopedic surgery, chief of metabolic bone disease, the Hospital for Special Surgery, NYC. "That pillow should be firm enough to support the head and neck—which usually means a springy, foam-filled one. When you rest on a very soft pillow, the filling moves to the side and you lose the pillow's benefit."

To prevent against a stiff neck, keep your head in line with your spine and falling to neither side, said Dr. Lane. That can be a problem if you're a stomach sleeper (the posture most harmful to back and neck). "Put your pillow under your chest so your head can face the mattress without pressing against it. While it's difficult to maintain a position you're not accustomed to during the night, try going to sleep on your back with the pillow under your head," said Dr. Lane. "This could even improve posture during waking hours."

Discuss chronic neck pain with your doctor and consider using a cervical pillow designed to give extra support. Dr. Lane cautioned that these pillows are practical for immobile, back sleepers; a more active sleeper may find some of them uncomfortable.

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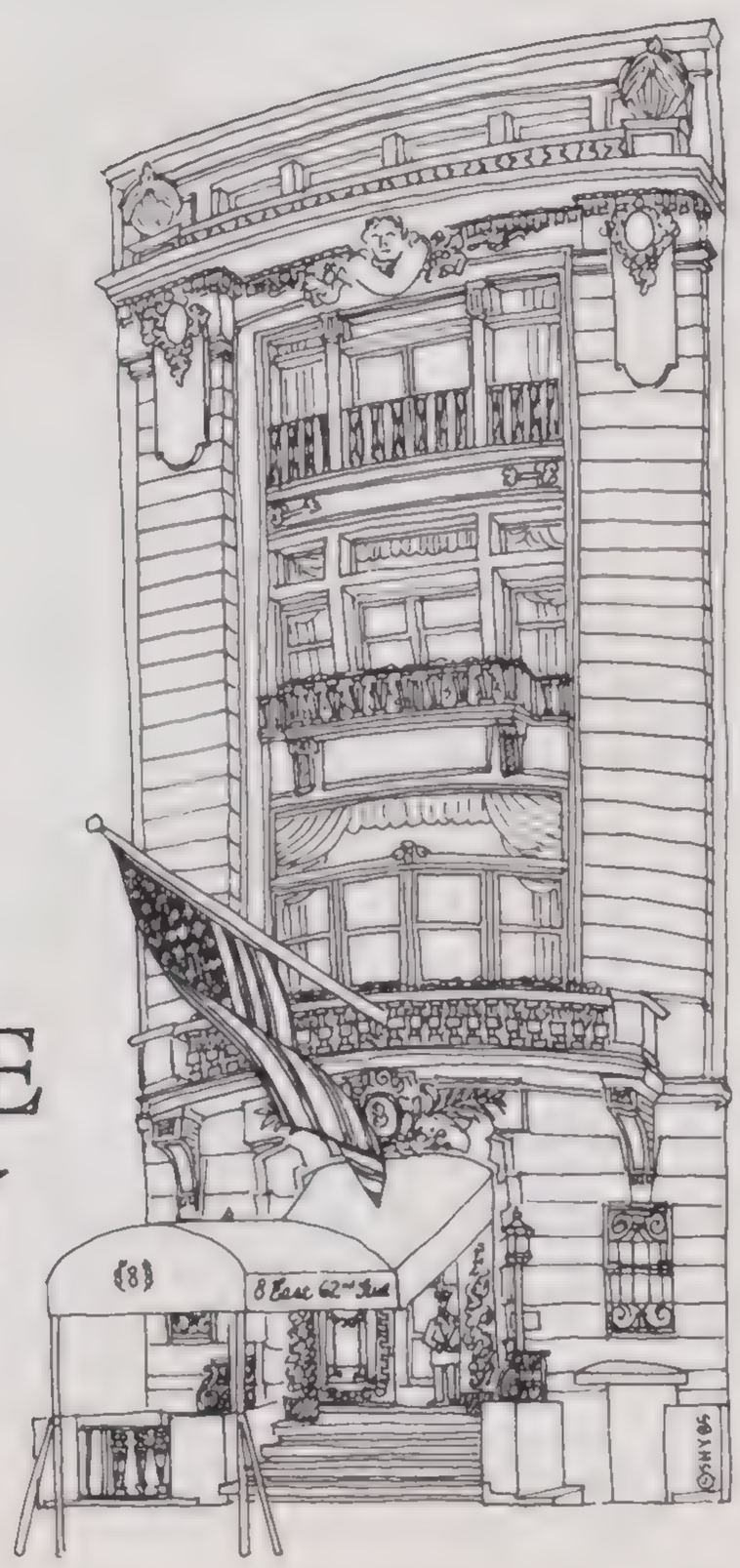

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NEW BEAUTY FOCUS

(Continued from page 336)

lip color, a little eye makeup, almost no blush.

Other modern options:

- **Neutral-toned gold lips,** worn only with a "base" of clear, smooth skin "helped" by sheer foundation or tinted moisturizer
- **Sheer lip "stains,"** used to fill in a lined mouth, reveal the texture of a woman's lips.
- **Well-groomed nails:** shorter, squarer, buffed to a natural gloss or "washed" with a sheer tint of color.
- **Single-focus, high-impact color**—most often, now, on the mouth, as in the very modern contrast of bright-red lips (this season, as much of a daytime "basic" as beige) with a neutral, almost bare face.

These are the modern ideas that—with a minimum of change—move easily from day into night, don't diminish makeup's pleasure.

- **Hair that stands up to an active life** ...is based on a cut that needs no more "attention" than a trim every four to six weeks...a "shape" that doesn't require complicated setting. This season, there's the appeal of *slightly* longer hair, cut to fall into place, made versatile by "levels" of layering (even in bangs) that allow for fast changes in hair's look, direction.

Where a woman spends time: on maintaining **hair's condition,** made simpler with products that protect against sun plus chlorine/salt water (e.g., Philip Kingsley's new, aptly named Swim Cap Cream 15), shampoos that rinse away the cast chlorine gives blond hair (Donna Dixon, pages 341-343, swears by Green-Out).

- **New "take" on color** The active woman who opts for haircolor goes for a slight color embellishment, not a radical change. Rather than all-over color, she's more likely to use highlighting—which grows out "invisibly," is applied with precision (probably professionally). Part of the ease, too: the new body waves, used on *under*layers of hair only. ▽

SKIN CARE

(Continued from page 282)

increasingly sophisticated.

This month, there are several new skin systems being introduced...a day and night treatment that works around the clock, acts as a "moisture magnet" to attract and maintain an optimal moisture level in the skin (Shiseido's B.H-24—two drops in the morning, two drops at night)...a new patented complex, Energene, developed to retard moisture loss dramatically, while soothing and calming skin—present in a high-performance formula, one application stays on the job all day (Face Shield, part of the new, extensive Fila Fitness collection, devised for those who like an outdoor/active life. Along with skin care, Fila Fitness includes sport sprays, daily shampoo, antiperspirant, deodorant; portable, adjustable exercise equipment)...A patent-pending super-hydrating treatment that is said to keep up production of lipids, the skin's own lubricant, and "refresh" (Estée Lauder's Triple Cream Skin Rehydrator)...A new liquid talc-like body "finish" and body shampoo/mousse for shower or bath, with triple action cleansing, moisturizing, buffing (Ultima II, the Bill Blass Sport Body-Care Collection...Three new all-purpose, protein-enriched moisturizing creams, which act as soothing but strong protective barriers against dehydration (Crabtree and Evelyn Swiss Moisturizing Cremes with wheat-germ, goat-milk, or buttermilk extracts).

Ask a leading cosmetics scientist about skin fitness and skin care, and the answer will be optimistic. Sergio Nacht, Ph.D., director of biomedical research for Richardson-Vicks says, "Fit skin is just that—skin that 'fits' ...when it is too dry, skin feels taut, one or two 'sizes' too small; when skin begins to age, it wrinkles, becomes baggy, a 'size' too large. To help deal with these problems, today's skin care is multifunctional—it works on many skin types. For instance, studies carried out on lipids, as mentioned by Dr. Downing at one of our skin-care seminars, have given us new ideas on how to restore dry skin to normal function and appearance. Oil of Olay Beauty Fluid supplements and replenishes lipids beneath skin's surface...as useful to oily skin as it is to dry skin."

From *skin care* that helps skin deal with its genetic factors—to today's vitally important *sun care*: products that take the sun (and other environmental hazards) into account first, and last.

This month, new under the sun: Nivea Sun (SPF 2 to 15)...the darker your skin's pigment, the lower the SPF you can use; *but* overexposure can still be damaging no matter how much "natural protection" your skin has; *and* as skin ages, its capacity for self-protection decreases...Germaine Monteil's Fragrance Free Soleil (SPF 2 to 18), waterproof, fragrance-free...Sun care in glorious color from Ultima II–four shades of Protective Face Color Mousse (SPF 6), five shades of Protective Lip Color (SPF 6)...To elongate the "life" of a tan: Biotherm's Glorifieur du Bronzage, a fast spray-on of conditioning sesame and safflower oils... Here next month, Elizabeth Arden's Sunscience: three new "typecast" products for oilier skin—Oil Free Ultra Block, Spot Protection-Block with SPF 15, and an Oil Free Tanning Gel (SPF 6)—join seven other products already available to make a complete sun-care range providing every kind of tan for every type of skin....A combination of sun/body/hair care in two new formulas, Lancôme's Conquête du Soleil.

Men encounter different problems in the sun. Practical solutions come with the new Aramis Sun Series for Men, which includes a Scalp Protector (SPF 15), a fragrance-free sun shelter that can be used on hair (particularly helpful to the thinning kind) as well as directly on scalp. Lancôme's New Programme Homme is a master plan for men's skin.

Today, sun awareness has literally hit home: the latest product to boast of a suncreen is furniture polish...to prevent "discoloring"/fading from ultraviolet rays. ▽

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SHOES: NEW STRIDES...

(Continued from page 347)

to side, support. Tennis shoes must support the foot through many *sudden changes* of direction." In one study, tennis players wearing running shoes had much more trouble getting to the ball than did those wearing less cushiony tennis shoes.

• **Be aware that lightweight shoes aren't always the best choice.** "For the average exerciser, the weight of a shoe is much less important than its cushioning and support," said E.C. Frederick, Ph.D., director of research at Nike.

Is a glove-leather shoe better? Maybe not. A too-soft leather loses its ability to support the foot faster than one with a little less "give." In fabric shoes, look for strips of leather on the sides that provide added support.

• **Don't skimp on fit.** Women often buy too-small shoes in the false belief that they will stretch considerably once they're "broken in." "Every time the foot hits the ground in a running or jumping movement, the toes spread to provide more stability and cushioning for the foot, requiring at least one centimeter, or almost one-half inch, between the longest toe and the front of the shoe," said Dr. Frederick.

• **If there's too much width at the heel...** and the back of your shoe slips when you raise up on your toes, the shoe is too loose and won't maintain stability during fast or sudden movement.

• **Replace shoes regularly.** How long the cushioning and support lasts depends on how "hard" you are on your shoes. The look of a shoe is *not* a good guide to wear, however, as the upper and sole can look relatively new even though the inner protective portions are compromised. Dr. Cavanagh's advice: "Place your shoes on a table and check if the back of the shoe is still vertical. Place hands inside shoes; permanent depressions mean the cushioning is giving out."

• **Be aware that, as your fitness level advances, you may need to switch to a different pair of shoes.** When experts at Converse analyzed the feet of female runners, they found significant variations between the foot shape of beginning vs. advanced athletes. "Whether these are naturally occuring differences that help make a woman a better athlete or are anatomical changes that result from repetitive stress on foot muscles and joints, we don't know," says Converse's Kathryn N. Bednarski. "But these foot-shape differences correlate with a change in shoe needs and preferences."

At Penn State, Dr. Cavanagh and his colleagues found that, while most runners are rear-foot strikers (i.e., they land first on their heels), fast elite runners often become forefoot strikers at high speeds, meaning they need shoes with greater cushioning under the balls of feet. The future: to shoes "coded" to fitness levels.

• **If you suffer an overuse injury—shin splints, tendinitis, knee pain—bring your sport shoes with you when you go to the doctor.** While experts caution that orthotics and other shoe inserts are not routinely needed, these can have a place for people who suffer repeated injuries to the lower extremities. The way that your shoes fit and wear can be valuable "clues" to an expert in deciding whether your shoe choice played a role in your injury. ▽

EXERCISE & ARTHRITIS

(Continued from page 351)

Who is more likely to develop arthritis later in life? Anyone who has suffered a ligament, tendon, or muscle tear that resulted in misalignment or instability within a joint (e.g., a woman whose knee sometimes "gives out" during exercise as an aftereffect of an injury); and anyone who has a family history of arthritis.

"Many times, a patient believes that exercise has caused arthritis when, in fact, it has brought 'silent arthritis' to the symptomatic stage. Arthritis does not develop overnight. In a previously sedentary adult, the increased stress on the joints during vigorous exercise can accelerate the development of symptoms that might not have otherwise appeared for several years," said Thomas Wickiewicz, M.D., assistant professor of clinical orthopedics, Cornell University Medical College/The Hospital for Special Surgery, NYC.

Does that mean older adults should avoid strenuous exercise? No, say experts, but it underlines the importance of getting a doctor's OK and bringing exercise-associated pain to a physician's attention.

"The good news is that a diagnosis of arthritis in a joint does not mean an end to physical activity, although it may require an adjustment of your usual routine," said Dr. Wickiewicz. In general, weight-bearing exercises put the most stress on joints; swimming, water aerobics, flexibility exercises, and even stationary bicycling are often prescribed to lessen joint inflammation and pain.

The bottom line, say experts: listen to your body; and, at every age; avoid any exercises or movements that cause pain or put excess stress on individual joints. ▽

LIQUID POWER

(Continued from page 351)

parts water or drink plain water." If the choice is cool water or warm go with cool; it leaves the stomach faster and is less likely to cause cramps than very cold or warm water, according to Sarah Short, Ph.D., Ed.D., R.D., professor of nutrition at Syracuse University.

What about the benefits of commerically prepared "sports drinks"? Most experts feel that these are not only unnecessary but are an unwise choice for the average exerciser. They tend to be high in sugar (about 6 percent); the salt and electrolytes in the formulas can be easily provided through a woman's regular diet.

Causing new interest: the latest generation of sports drinks—Coca Cola's Max, Carboplex, Body Fuel 450—that contain polycose, large chains of simple sugars that are absorbed quickly by the body. Some experts theorize that taken *after* a workout these drinks may help to speed muscle recovery, giving a woman more energy after an exercise session—but the proof is not yet in. ▽

MINIMAL FITNESS

(Continued from page 346)

NEW THINK: NOT JUST SLOWER BUT LONGER

The other part of the fitness equation that is changing is the time to be spent on aerobic exercise. While "old think" was to spend twenty minutes on aerobics, working out at a less strenuous level means you need to extend that time by ten minutes. The advantages are not only fewer injuries but *more* body-fat burnoff.

Modern idea: that the way to increase the difficulty of exercise is to extend the time spent doing the same movements. While a beginner might work up to thirty-minute aerobic sessions, a woman who wants to continue building fitness could work out for forty minutes instead.

NEW THINK: THREE-TIMES-A-WEEK MAXIMUM

More frequent exercise does not always equal proportionally greater benefits. "Doing aerobics once a week does not produce any lasting effect on the body; twice a week gives a training effect over a long period of time; three times a week produces a noticeable effect on body weight and health profile within about six months," said Dr. Stein. "Once you begin doing aerobic exercises more than three times a week, the additional benefits are less impressive—and the risk of injury multiplies."

NEW THINK: TOTAL-BODY EXERCISE

Call it "four-extremity exercise" or "total-body workouts," the new fitness goals involve working *all* the muscles of the body for more benefit.

While experts initially questioned the validity of adding hand weights to an aerobic workout, more and more of them feel that this is a viable way of increasing the upper-body workout achieved in activities that are based primarily on the major muscles of the legs. Part of the reason, said Dr. Stein, is that fitness tests of well-trained runners have revealed their upper bodies to be improved only slightly in strength and muscle endurance compared to the significant improvement in leg muscles. Ideal total-body aerobic workouts: rowing, swimming, cross-country skiing. "If you walk for aerobic fitness," advises Toni Beck, director, The Spa at the Crescent, Dallas, "build upper-body strength during warm-up and cool-down periods. And swing arms high as you walk; you'll see a difference in arm-muscle tone in weeks."

Equally important as making your aerobic activity a full-body workout: doing regular strength and flexibility exercises. Beck suggests doing yoga or ballet once a week, or simply doing stretches for several minutes before you go to bed each night. What about strength training? How much a woman does depends on her goals.

NEW THINK: VARIETY FOR MOTIVATION

"The more activities a woman does, the less time she has to get bored," says Beck, "and the more likely she is to work all of her muscles."

"If our goal is truly to become a nation of fit Americans," said Dr. Stein, "then we need to avoid becoming caught up in the sport or activity of the moment and instead work on developing *active lives*. Just as preventive medicine includes exercise plus a healthful diet, regular medical checkups, and avoiding negative habits such as cigarette smoking or excessive alcohol intake, so fitness means doing a variety of activities, challenging your body, and learning to *enjoy* physical activity, not to view it as work." ▽

HAIR: A PERFECT FIT

(Continued from page 338)

from overcleansing; adds body; decreases split ends by reducing friction between each hair and its neighbor. (New one from France, Tenax Conditioning Shampoo with milk protein—cleanses without stripping color—and a carbohydrate to strengthen hair's cuticle layer).

When hair feels/looks rough, brittle, it often lacks protein. (One solution: a Vidal Sassoon Protein Pac, once or twice a week after shampoo.)

Does your hair need sunscreen? Yes. UVB rays can weaken, even destroy the disulfide bonds that maintain hair's strength, and the life span of perms/straighteners/haircolors—any chemical processes used on hair—can also be dramatically shortened by overexposure to sun. Using sunscreens formulated for skin on hair is not an answer. Hair needs alcohol-free, water-soluble sunscreens that can be washed out. Nadim Shaath, Ph.D., vice president and technical director of Felton International, which manufactures raw materials used for sunscreens, says, "In the future, cosmetic chemists will work on bonding sunscreen molecules to those molecules that already benefit hair by adding body, shape. (Available now: all Pantene hair products contain sunscreen and a new ingredient pantethine, related to panthenol, which has the ability to repair damage as well as to protect. Also with sunscreen: Atune Shampoo from Helene Curtis.)

Sunscreen in shampoo form is only effective enough to guard hair against everyday outdoor exposure and indoor fluorescent lighting. According to Dr. Shaath, "It is not strong enough to last for a day of sunbathing on the beach . . . but that kind of protection is now on the way." ▽

THE SPA HABIT

(Continued from page 350)

A fitter group of spa-goers has resulted in tougher, more results-producing classes at nearly every spa. "But there has to be a limit to difficulty. I don't want anyone to go to extremes," says Deborah Szekely, founder of The Golden Door and **Rancho La Puerta** (Baja California, Mexico). "Instead of becoming more and more advanced, our classes are addressing more current issues. For example, when we attracted more guests from the workforce, we added classes on the postural problems of being deskbound. As people developed running injuries, we offered lessons in race walking."

Even the "beauty" spa extends beyond the cosmetic. **Biotherm at Deauville**, France, a prime example, combines what's best about American spas—exercise, diet, education—with European beauty and repose. At Biotherm, the aim is anti-aging intensive skin care that works with the help of advanced technology. Other "star wars" machinery attacks fat and fluid retention. While these methods are not accepted by the American medical community, they are standard, accepted treatments in Europe.

What is not controversial: Biotherm's sensual approach to beauty. Water is everywhere. The Blue Rest is a camp of heated water beds; warmed sea water shoots through jet showers into the bath and pool. More enticement: soothing pool music is piped underwater.

As European spas take on the modern benefits of American ones, some American spas are gaining a foreign flavor, too. Just-opened **Cal-a-Vie** spa in Vista, north of San Diego, is as much an American fitness, nutrition, and stress-reduction center as it is a European beauty spa.

Part of spas' new reality is overcoming problems of logistics: getting people to spas, with enough time left to stay there. More spas are opening on the East Coast—New Yorkers, according to some calculations, make up the majority of spa-goers. **Winthrop Hill**, Watertown, Connecticut, scheduled to open this month, offers everything a California spa does, except warm winters; but, cross-country skiing and snowshoeing should make cold winter an asset. Ed Saffdie—who owns The Greenhouse in Texas, California Terrace & Spa in Monte Carlo—is opening the **Norwich Inn Spa**, Norwich CT, in late summer '86. Again, the spa program is seasonal.

Modern development: the emergence of the vacation spa. Rebecca Eastman's **Spa Spin**, L.A., takes small groups on fitness retreats to Catalina Island, Aspen, or Verbier, Switzerland. By day, Eastman's treks are an Outward Bound-style wilderness/endurance test. By night, quite the opposite: massage, glorious food, top-rate accommodations.

Also under the vacation/spa heading are an increasing number of hotel-spas that provide respite to the traveler. The **Royal Monceau** hotel in Paris has added exercise facilities for quick repair. The **California Terrace** in Monte Carlo is a full-scale, full-time vigorous fitness/nutrition spa. **Le Mirador** is a health spa with a strong focus on diet (*not* exercise) located in the Lake Geneva, Switzerland, resort. One hour from London is **Grayshott Hall**, an English country house transformed into a complete modern spa.

The future: more spas are city-bound—often as urban outposts of rural spas. The point of the small urban spa is not to replace the full-fledged spa but to extend its benefits.

One of the biggest changes coming to spas will not be the facilities themselves but the way women use them. If the increasing number of spa-goers is any indication (and the experts think it is), spas will become regular annual habits—as much a fact of well-being as joining a health club or taking a vacation. ▽

JANET HOBHOUSE

(Continued from page 321)

Over food usually, like ritual communion, and eased by the flow of wine, we address one another in a variety of styles from mutual posing to mutual laying bare. The latter, despite its ostensible aim of intimacy, can rapidly deteriorate into double therapy: my self-analysis interrupted by yours. Two monologues do not make a dialogue, and mutual confession is not always companionable; it can be as mournful as solitary stripteases in adjacent rooms.

Still, there *is* an element of confession in good conversation. Blaring music in fashionable restaurants may be taken as a sign that people are no longer able or willing to speak to one another, but my guess is that music is an encouragement to rather than substitute for talk. Words flow more easily to shrinks when directed at the ceiling, to priests when addressed from behind a confessional, between couples when addressing the dashboard on long car trips or when in bed with the lights out. Likewise, restaurateurs know what an encouraging cover to tête-à-tête noise can be—nightly they watch the customers packed shoulder to shoulder, leaning across the hurricane lamps, shouting secrets at the tops of their lungs.

In New York City, restaurants are where everything happens these days, not just See and Be Seen, but Hear and Be Heard. Conversation is the prime form of intercourse in the new age of celibacy: safe intimacy, an assault on isolation that does not depend on discriminations of age or gender, and cannot leave you sick or pregnant. And it can be pretty exciting, all that eye-to-eye, voice-to-voice contact, all the risks of truth-telling after the normal round of disguise and swagger, inhibition and fakery, the sheer maneuvering and distance-keeping in which we spend our days. Nor are we likely to feel coolly toward someone with whom we have had a real conversation (another advantage it can have over sex). The intimacy of talk is a truce at the very least, and given a degree of sobriety and reasonable memory, a pact of affection, an indication of future support. What we take from conversation is a by-product of what we say. It is not ideas that are exchanged, but feelings.

What we learn about one another is less what we think than how, and if this has value, it is that of the journey more than the arrival. It is a kind of dancing, a contact sport in a culture of disco, a synchronized double-act to get both parties from outside to inside each other's presence. In conversation, we shut one another in, create a little prison privacy, and talk each other into our separate lives. At best, conversation is not mutual performance, or mutual therapy, not a battle and not a seminar, but a declaration of conscious coexistence. It is a move away from self-presentation into self-discovery and then to loss of self, a creation of a third thing out of two things, with its own rhythm, color, and momentum. It is also often the only means we have to practice our language in paragraph form, to compose constructions, make descriptions, narratives, to play, to make something out of nothing, to find out what we think and feel, to verify our own continuity from one day to the next, to give and receive, to connect; above all, to come out of hiding and tell the truth.

Gertrude Stein said "the essence of being a genius is to be able to listen while talking and talk while listening." Maybe it's as rare as genius, but she was only describing conversation. ▽

CONVERSATION '86

(Continued from page 324)

PAT BUCKLEY, *noted hostess and wife of William F. Buckley:*

How do you define good conversation?
Cultivating an ability, if you don't already have one, to talk socially on almost any subject—books, plays, theater, politics, what's new at museums—to be as up on everything as you can. Sometimes you've got to behave as though you enjoy conversing even when you don't.

It sounds pretty exacting.
Well, if I'm talking to John Kenneth Galbraith, I'm not going to talk to him about polo. I would try to talk about something that interests him: his latest book, his latest nonsensical political views. You have to evince interest in other people's pursuits. On the other hand, Evelyn Waugh was a marvelous conversationalist, but he certainly wasn't a sympathetic person.

STAN MACK, *cartoonist and creator of "Stan Mack's Real Life Funnies (all dialogue guaranteed overheard)" for the "Village Voice":*

How has the conversation on the streets changed in the last ten years?
In the middle 'seventies, I hung out in a lot of singles bars, where I heard men and women discussing their roles, trying to relate to each other and to establish connections. They were all into self-evaluation. A couple of weeks ago, I went to the South Street Seaport on a warm Friday evening. The outdoor area there, where the restaurants are, was crawling with Yuppies. It's a pickup scene, but what I heard discussed was Wall Street talk, money. I got the feeling that although they may be trying to relate to one another, they're also exchanging business cards.

One woman said to me recently, "My body is my temple." In the 'seventies that would have meant she ate well. Now it means, "Don't touch me. I've got a bargaining chip here and I'm going to use it."

Did you ever overhear anything so intimate that you felt you couldn't use it in your strip?
No, never. If anything, in the earlier days, if it wasn't intimate enough, it didn't work. It was always intimate. I once had a long conversation with a man who was in the process of breaking up with his wife. It was traumatic: she had thrown him out, he had left, she had left, she came back, he still loved her, she was having an affair—you can't get more revealing. Some people are willing to talk about that stuff. It's harder to hear today, but it's still there.

Why would somebody want to spill his soul to a guy who's going to turn it into a cartoon?
Your guess is as good as mine.

LEO LERMAN, *editorial advisor to the Condé Nast Publications and bon vivant:*

What makes good conversation?
I find that it requires a leader. Conversation really depends on somebody's throwing a line, giving a direction, and then manipulating it so that everyone contributes. People have to get so stirred up that there's an absolutely free-flowing exchange. You have to strike sparks.

But it doesn't really become conversation until it has its own esthetic. The best kind of conversation has a theme, as in music, with variations and conclusions. Form is very important. It's not conversation if someone comes in and says, "I hate Mozart," and someone else says, "You hate Mozart? I love Mozart!" and a third person says, "He's my favorite!" But if you talk about Mozart and what Mozart meant to the world, and then perhaps how Mozart influenced another composer, the talk is beginning to develop into conversation. And then you talk about *Amadeus*, and whether it was authentic. And through that, you can branch out and talk about Salzburg or Vienna. People relate their experiences and the conversation grows. If the subject is just little old neurotic you, you're not going to have a conversation.

You don't want for conversation?
I can't say conversation's in decline because you have to create it. If you sit back and say, "Conversation, come to me," it's not going to come. What is?

Are people less witty than they used to be?
You can't say that. It changes. Woody Allen is genuinely witty—he's as witty as Dorothy Parker, even wittier. And Dorothy Parker was frequently not as witty as herself. I know of no Algonquin round table today, but then again, the Algonquin round table was a legend and legends become overblown, epic.

Did you ever have a bad conversation with Dorothy Parker?
Sure. I could write a book called *Bad Conversations with the Great Wits.*

SPALDING GRAY, performance artist whose work includes "Interviewing the Audience":

Why would someone want to be interviewed onstage by you?
I really try to make it clear in these interviews that this is probably a once-in-a-lifetime situation, a chance to be as honest as you want to be—and to see what happens when you do it.

Do you feel like a priest or therapist?
At times. Once, in San Francisco, I called up, by accident, a woman who was in braces and on crutches and who really looked like a mess. She proceeded to talk about this automobile accident she had been in—I really didn't have to initiate much. She had been in a pre-senile condition in the hospital, and hadn't recognized her husband for months. Finally, she got better. I asked, "Is your husband in the audience tonight?" She said, "No, he moved to Southern California. He got tired of living with a cripple." And when she got up to go sit back down, the audience burst into unbelievably *(Continued on page 380)*

CONVERSATION '86

(Continued from page 379)

supportive applause. Having told this thing was a very big healing process for her. I was just a catalyst for it. I did feel like a combination of a priest and a therapist.

What do you think of TV talk shows?
I was recently interviewed for the Johnny Carson show by his representative. He said, "Say I was Johnny Carson. Show me what you would do." So I started: "Where do you live?" He told me. I asked, "Do you live alone?" "Yeah." "Is that a choice?" "Yeah." "Do you like it?" "As a matter of fact, I do, and I'll tell you why." And he's into this conversation with me. All of a sudden, he pulls back in his chair and says, "Wait a minute! You can't take this long. You've got to go for the jugular. You're going to have three minutes out there with Johnny Carson—do you think you can take these pauses? Ed McMahon is going to be swooping over you! The ratings people are going to be swooping over you! This is not *fun*!"

AILEEN MEHLE, a.k.a. SUZY, the syndicated author of an exceedingly genteel gossip column for, among others, the "New York Post":

Have permissiveness and media overkill taken the fun out of gossiping?
Not at all. Why should they? As long as there's a human race, people will talk about other people. That's what conversation is about.

Is the art of conversation on the decline?
Absolutely. There is not a pride and a joy anymore in listening to the spoken voice saying something worth listening to. The salon is gone forever. There's no time for that anymore—everyone's rushing to work.

Say you had a dinner party on a desert island. Whom would you invite?
We have to go back to the same old people, public figures who are wits: Bill Buckley; Henry Kissinger, who is very clever, fast as lightning; Ronald Reagan, who, in his way, is very quick on his feet. He can come in with a laugh line that's wonderful. Women? I don't know. I'm hard pressed to think of any beyond professional comediennes. . .I think I'm witty (*laughs*). Do you know any witty women?

Fran Lebowitz. (See page 323.)
Well, yes, she is witty. She can really make me laugh. But, you see, she's a pro. ▽

ERIC BOGOSIAN

(Continued from page 324)

sex, and success that were formerly the province of "serious" stand-up comics.

Bogosian, who was graduated from Oberlin College and came to New York City to create a contemporary dance program at SoHo's avant-garde outpost The Kitchen, was a regular on the art circuit for years, creating numerous performance pieces, including a play in Spanish for English-speaking audiences, a nightclub show that featured himself as a sour comedian named Ricky Paul. He is, more to the point, an accomplished actor who's ranged as far afield as the Public Theater (where Joe Papp produced two solo shows, "FunHouse," and "Men Inside") and *Miami Vice*. With his dancer's physical eloquence, his dazzling gift for mimicry (he still does commercial voice-overs), and a great ear for the subtext of ordinary speech, he makes the kind of swift, precise transitions that one expects only from Lily Tomlin.

Bogosian is also an astute writer and *Drinking in America*, like the fiction of such contemporary apocalyptics as Don DeLillo (whom Bogosian says he admires), is a dark but very funny vision of a society hooked on self-delusion. With a minimum of props—a phone, a few bottles—and a savvy lighting designer, Bogosian speeds us on an eighty-minute tour of a landscape of stock characters—a coked-out agent, a panhandling wino, a frenzied rock star—and some true originals, like the man who's yupped out on the good life, and a Brooklyn tough whose lurid description of a Saturday night spree is a complete mini-morality play.

Bogosian can be sentimental at times—he's far tougher on druggies than on drunks—and he has the serious comic's tendency to play God in a universe of men at their worst. But his saving grace is an uncanny knack for turning his well-honed moral edge—and the hypocrisy he lampoons—back on himself. ▽

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FRAN LEBOWITZ

(Continued from page 323)

thought of a movie, they are most likely not going to act upon your opinion to go or not. What they want to know is, do you think the way they think? Or, they want to know even less than that: do you ascribe to the popular opinion?

In an era when you are allowed to do almost anything, you are not allowed to take the wrong position on some cultural event. You will offend more people than if you were to try to kill your wife. It is just mind-boggling, for instance, to hear grown people discussing the art on the Lower East Side. If you decide to take the pulse by spending a day in these storefront galleries, and you make the statement that incompetence is not enough, people will think you are insensitive to the childlike nature of the painting. No one has the courage to stand up to these things. I have done my best, but it is a pretty lonely road.

I would rather have people talk about real estate. At least the average New Yorker actually knows something about real estate. He is compelled to. I would rather hear someone talk about how he can't find an apartment or how he is getting kicked out of an apartment than hear anyone talk about art. Of course, I would rather have my appendix out than hear about either subject, but you have that option only once. ▽

Fran Lebowitz *is the author of "Metropolitan Life" and "Social Studies."*

FRANÇOIS BOUCHER

(Continued from page 318)

designed upholstery fabric) and table settings should be so important that a major artist designed them reveals the central role that parties, entertaining, and the social graces continued to play in the latter days of the *ancien régime*, when the aristocracy still had money to pay for elaborate *soirées* and spectacles, including theater and opera, for which Boucher also designed programs, sets, and costumes.

Given his humble origins—he was born in Paris, the son of an artist/embroidery designer—François Boucher was not the most likely candidate to become the decorator and fashion dictator to the French court. As a youth, Boucher showed promise, although certainly not genius, as a pupil of the portrait painter François Lemoine. What he did seem to have, however, was an enormous capacity to work. Indeed most of his biographers agree his success was as much a result of industry as of talent. He was not, however, an overnight sensation. In 1723, as a youth of twenty, he won the Prix de Rome with one of his rare religious paintings, but for some reason he did not receive the scholarship money awarded by the French Academy to its most brilliant students to study in Rome, then considered the center of artistic culture.

Boucher paid his own way to Rome, earning

enough money to do so by copying Watteau's drawings in engravings, thereby acquainting himself with the refined, painterly style of the artist who brought the Venetian conception of the lover's picnic up to date. It is at this point that the young Boucher's career becomes something of a mystery. Described by a contemporary as "a simple boy with a good deal of ability," he lived in Rome "in a little hole of a room." The city's heroic, monumental art of the classical high renaissance was not, for whatever reason, in keeping with his own temperament. To a fellow painter, he later confided, "Raphael, despite his great reputation, is a very depressing painter, and Michelangelo is frightening." He counseled against imitating either of them, since "you will become as chilling as ice."

Boucher was back in Paris by 1732. Two years later, he was made a member of the Royal Academy. By that time he was married to a woman noted both for her great beauty and for her loyalty to her husband. Much historical gossip has been dedicated to Boucher's purported love affairs; certainly his languorous seductive nudes and the scenes he painted, which more often than not were direct or veiled references to the love play that kept the court amused, would lead one to believe that he, too, participated in such adventure. However, it appears he loved his wife and was devoted to his family. Contemporary accounts of his character suggested he was generous, lively, high-spirited, equally dedicated to work and to play. His friends included painters, writers, and theater people. The models for his nymphs and goddesses, obviously chosen for their physical charm and seductiveness, were singers, dancers, and actresses: women who were often described as "loose" because their careers were not quite respectable.

Diderot, the encyclopedist and powerful art critic who did much to destroy Boucher's reputation,.asked: "And what can a man who spends his life among prostitutes of the lowest sort have in his imagination?" Though there is no documentary evidence that Boucher spent his time this way, he nevertheless became identified with "the licentious and degenerate course of society under the regency and the reign of Louis XV," according to a contemporary writer. When the "feminine" pleasure-loving values of the court were replaced by the bloody "masculine" ideals of the Revolution and its aftermath, Boucher's artistic reputation fell as fast as the reviled court he had served.

In assessing Boucher's greatest contribution to art history, there is general agreement that his finest invention was the pastoral—a painting of shepherds and shepherdesses set in an ideal landscape essentially derived from Flemish models—although he sometimes introduced fanciful classical ruins remembered from his Italian sojourn, to add a note of the picturesque. They portrayed an unworldly innocence diametrically opposed to the elaborate political and amorous intrigues of the court. The naturalness of the peasant was subliminally contrasted with the artifice of the aristocrats; thus the two social classes were seen as the inverse of each other. The harmonious relationship between the peasants, nature, and animal life was perhaps a reflection of the ideals of contemporary philosopher Jean Jacques Rousseau, who predated Freud in his view that civilization bred discontent.

The popularity of the pastoral helped to boost the painter's reputation. By the time Marie Antoinette became Queen, she confused Boucher's pastoral fantasy with reality and actually set out to impersonate the life of a shepherdess. This was particularly ironic, since the very peasants whose lives she thought she was emulating were plotting to rid themselves of the aristocracy.

In retrospect, the artificiality, hypocrisy, and fantasy of the aristocractic life style contributed to the originality of the art that furnished its beautiful background. For Boucher's paintings—set into the walls themselves in ornate carved *boiseries*, decorative ensembles uniting major and minor arts in a consistent style—were like stage sets for plays in which the bewigged, bejeweled, and impeccably gowned aristocrats were the actors: a backdrop for theatrical playing out of scenes of illicit courtship and lovesickness. In the twilight of the *ancien régime*, life really was a dream; everything that was ugly, grotesque, tragic and aging was suppressed. In a world of eternal youth and beauty, false sentiment played an important role that is repugnant to some in its overt inauthenticity.

In France, in the eighteenth century, in the relationship between the rococo style and the court at Versailles, art came as close as it ever has to being identified with royal taste. There is a seamless continuity between Boucher's intimate scenes of women in the boudoirs—making up, dressed in sumptuous silk and satin peignoirs—and his highly artificial style and taste for the charming and decorative.

Time and leisure played a large role in creating the atmosphere and values of the French aristocracy. The purpose of the lady's *boudoir*, derived from the verb *bouder*—to pout—was to give her and her friends a place to gossip about and suffer over their love affairs. Today, who has that kind of time? Perhaps one reason that Boucher's lavish, elegant fantasies have something special to offer us once again is that for a brief moment at least, we can enjoy the useless but thoroughly tempting seductions of the rococo dream world of pleasure he created.

Today, we find Boucher's sensual painterly art particularly exciting. A renewed appreciation of the tactile qualities of visible brush strokes, which contemporary artists are once again exploring, permits us to respond to the rich texture of Boucher's surfaces, which to many of his academic colleagues and critics appeared too rough. The obvious eroticism of an audaciously posed nude, known as Mlle O'Murphy, is tastefully salacious. Boucher's delicate, pearly flesh tints continue to appeal to the senses.

Just as today's painters are reacting against the hard, cold, distant, and dehumanized world of minimalism, the art public, too, is looking for a warmer, more intimate kind of art. This reaction implies a rejection of the strict canons of modernism, which could not disengage the elegant fluidity and painterly quality of Boucher's brushwork from his hedonistic subject matter. But gone are the days, at least for the moment, when, as Viennese architect Adolf Loos put it, "Ornament is crime." The new taste for the elaborate, the ornamental, and, yes, the self-indulgent pursuit of pleasure means that Boucher's art looks surprisingly post-modern. ▽

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FASHION INFORMATION

40: Bracelets, Bergdorf Goodman; I Magnin. **139:** *Top photo:* Bill Blass coat, suit. Earrings, Randal Carnes. Bergdorf Goodman. Silver chain bracelet, Randal Carnes. Bergdorf Goodman; Neiman-Marcus. Watches, wrist to cuff: Hermés. Barneys New York; Obrey; Bergdorf Goodman. Gloves, Portolano Products. Neiman-Marcus. Small photo: Donna Karan New York bodysuit. Earrings, Marieluisa Stern for Stigi. Adonna's, Irving TX. Bracelet, Wendy Gell Jewelry. Mishon Mishon, NYC. Caché, Atlanta and Miami. **174:** Body suit, tights, Donna Karan New York. Earrings, Marieluisa Stern for Stigi. Bracelet, Wendy Gell Jewelry. **200:** *Top photo:* Headwrap at Patricia Field, NYC. **252:** Cotton trenchcoat, $590. Burberrys, NYC. Pants, Donna Karan New York. Earrings, Jon Iversen. Echo Scarfs. Shoes, Manolo Blahnik, NYC. **256:** Bag, Donna Karan New York. Luggage, Lancel, NYC. Gloves, Sachiko for La Crasia. Watch, Cartier. Bracelet, Isaac Manevitz for Ben-Amun. **274-275:** Jewelry, Herve van der Straeten. Burdines, Mayfair FL. Shoes, Fendi. **276-277:** *Top model:* Dress also at Neiman-Marcus; I. Magnin. Earrings, David Spada. *Bottom model:* Acetate dress. Shoes, Maud Frizon, NYC; Bal Harbour. **279:** *Left:* Turnout also at Ultimo, Chicago. Bracelets, (both models), Hadley Kalbé. *Left:* Scarf, Maisonaix for Jewel Case. Christian Dior Legwear. Shoes, Hermés, NYC. *Right:* Sweater also at City, Chicago; Maxfield, Los Angeles. Christian Dior Legwear. **280:** Jacket, linen/rayon. Calvin Klein Eyewear. Macy's, Herald Square; Sanger Harris, Dallas. Earrings, Stephen Dweck. Barneys New York (to order). Bracelets, Debra Fine Yohai. Altman's. Belt, Ruza Creations. Lord & Taylor; The Gold Carriage, Fort Myers FL. DIM Hosiery. Macy's, Herald Square. Yves Saint Laurent Footwear. Bloomingdale's. Bags, Mario Valentino Boutique, NYC. **283:** Cotton jersey by Jasco. Cap, Jean Betancourt. Smitty's. NYC. Bracelets, Cathy and Marsha for Catherine Stein. Lord & Taylor; Marshall Field's. Shoes, Manolo Blahnik, NYC. Leg Looks by Burlington. **284:** Silk dress. Earrings, Jon Iversen. Body Sculpture, Boston. Bracelets, Rafael Sanchez Designs. Bergdorf Goodman. Bag, La Bagagerie, NYC. Shoes, Mary Jane Marcasiano. Stockings, Hanes Silk Reflections. Lord & Taylor. **285:** Hat, Stephen Jones. Bergdorf Goodman; Alan Bilzerian, Boston. Beaded bracelet, Randal Carnes. "ID" bracelet, Zagal. **286:** Fabric at Martha's Fine Fabrics, Memphis TN; Satin Moon Fabrics, San Francisco. Chanel hat, Lou Lattimore, Dallas. Earrings and bracelet, Bijoux Edouard Rambaud. Macy's, Herald Square. Belt, Ruza Creations. Lord & Taylor. Bag, La Bagagerie, NYC. Leg Looks by Burlington. Shoes, Calvin Klein Classifications. Foley's, Houston. **287:** Fabric at same stores on info. page 286. Hat and bag, Chanel. Hat at Chanel Boutique, Beverly Hills. Bag at Bergdorf Goodman. Gold chain bracelet, Bijoux Edouard Rambaud. Macy's, Herald Square. Gold and crystal ball bracelet, Chanel. Chanel Boutique, Beverly Hills. Belt, Ruza Creations. Lord & Taylor. Leg Looks by Burlington. Yves Saint Laurent Footwear. Barneys New York. **288-289:** Suit fabric, Besson. Accessories, Yves Saint Laurent. Men's turtlenecks and belts, Agnes B. Pants, Cerruti. **290:** Suit fabric, Moreau. Blouse fabric, Taroni. Accessories, Yves Saint Laurent. **291:** Suit fabric, Moreau. Blouse fabric, Bianchini. Accessories, Yves Saint Laurent. **292:** Accessories: Valentino. Man's shirt, Agnes B. **293:** Accessories: Valentino. **294:** Fabric, Taroni. Accessories: Emanuel Ungaro. Hat, Jean Barthet For Emanuel Ungaro. Men's clothes: Turtleneck, Agnes B. Tuxedo, Cerruti. **295:** Fabric, Abraham. Accessories, Emanuel Ungaro. Hat, Jean Barthet For Emanuel Ungaro. **296:** Fabric, Abraham. All accessories, Yves Saint Laurent. **297:** Accessories, Chanel. Wig, Jacquelyn International, NYC. **298:** Accessories, Yves Saint Laurent. **299:** Accessories, Yves Saint Laurent. Man's clothes, Cerruti. **300:** Model *left:* Silk satin, Besson; silk moroccan crepe, Abraham. Earrings, Verney, Paris. Model *center:* Silk satin chiffon by Abraham. Model *right:* Silk moroccan crepe by Abraham. Accessories, Emanuel Ungaro. **301:** Yellow silk satin, Abraham; black silk satin, Taroni. Model's left hand: Ring, Verney, Paris; right hand: Ring, Yves Saint Laurent. Man's clothes, Cerruti. **302:** Fabric, Bianchini. Accessories, Jean Patou. **303:** Fabric, Bianchini. Accessories, Jean Patou. **304:** Suit also at Loooies, Margate NJ. Earrings, Kate Hines. Reminiscence, NYC; Jules', Boston. Bracelets in hair, on arm, Scooter. Charivari, NYC; Handle With Care, Chicago; Urban Camouflage, Houston; Ron Ross, Tarzana CA. Manicure, Josephine Allen for Nails by Josephine. **305:** Nylon/spandex suit available mid-April. Earrings, bracelets, Wendy Gell Jewelry. Fortunoff, NYC; Westbury NY; Wayne and Paramus NJ; Caché, Miami; Shirley Allen, Sanibel Island FL. Shoes, Maud Frizon, NYC; Bal Harbour. Manicure, Elizabeth Drabinski. **306:** Liniar bracelets in hair, Hans Appenzeller, NYC. Square bangle in hair, Martha Sturdy, Canada. Henri Bendel. Earrings, Hans Appenzeller, NYC; Linda Dresner, Troy MI. Cuffs, Leslie J. Knaster. Mishon Mishon, NYC. Ring, Randal Carnes. **307:** Earrings, Jon Iversen. Artwear, NYC; Quadrum Gallery, Chestnut Hill MA. Cuff, Patricia von Musulin. Gindi, NYC; Quadrum Gallery, Chestnut Hill MA. Shoes, Charles Jourdan, Trump Tower, NYC. **308:** Silver 2" cuff in hair, Sergio Harene. Earrings, narrow square bangle in hair, Martha Sturdy, Canada. Earrings at Henri Bendel. Bracelets, Robert Lee Morris, NYC. Shoes, Maud Frizon, NYC and Bal Harbour. Manicure, Josephine Allen for Nails by Josephine. **309:** Polyamide Tactel suit. Hair piece, Eric Beamon. To order at Georgina, Hewlett NY; Ultimo, Chicago; D.N. Evans, Laguna Beach CA. Bracelet in hair, Tulla Booth. Lord & Taylor; Montaldo's, Richmond VA; Greensboro and Winston-Salem NC; Bullock's. Wrist bracelets, Wendy Gell Jewelry. The Great Salt Marsh, NYC; Camille, Coconut Grove FL; La T Da, Dallas. Shoes, Andrea Pfister. Manicure, Josephine Allen for Nails by Josephine. **310:** Cotton jacket and skirt also at Ingenue, Fort Lee NJ. Earrings, Hans Appenzeller, NYC. **311:** Earrings, M&J Savitt. M&J Savitt Salon at Stanley Korshak, Chicago. To order at Barneys New York. Bracelets, Scooter. Charivari, NYC; Handle with Care, Chicago; Urban Camouflage, Houston; Ron Ross, Tarzana CA. **312:** Donna Karan also at Hartly, Westwood NJ; Perkins Shearer, Denver. Earrings, Patricia von Musulin. Belt, Ruza Creations. Altman's. Glasses, Avant-Garde For 10/10 Optics, NYC. **313:** Bracelet, Robert Lee Morris, NYC. **315:** Hair and makeup, Alfonso Noe for Cloutier, L.A. **316:** Alte Pinakothek, Munich. **317:** (top to bottom) Bayerische Hypotheken und Wechsel-Bank/Alte Pinakothek, Munich/Photo by Joachim Blauel/Artothek; The Metropolitan Museum of Art, New York, Gift of R. Thornton Wilson, 1950, in memory of Florence Ellsworth Wilson; R. Guillemot/Edimedia; (vase) The Metropolitan Museum of Art, Samuel H. Kress Collection. **318:** Museé du Louvre, Paris. **319:** Thyssen-Bornemisza Collection, Lugano, Switzerland. **334:** Dorothée Bis polyester shirt, $220; skirt, $145. Charivari, NYC; Simi's, Sherman Oaks CA; Justine, San Francisco. Glasses, Alain Mikli. Optica, Trump Tower, NYC; Neiman-Marcus; Eye Tech, Redondo Beach; Walnut Creek; Escondido CA. Earrings, bracelets, James I. Murphy. Very Contagious, Roselyn NY. Evan-Picone Hosiery. **335:** Nylon/spandex suit, OMO Norma Kamali, $63. OMO Norma Kamali, NYC; Magazine, Memphis, TN; The Bikini Shop, Encino and Beverly Hills. **337:** Sweater at neck, Sonia Rykiel. Dress, Byblos. **338:** Jacket, Donna Karan New York. **339:** Bath sheet, Cannon Mills. **341:** Glasses, Polo for Private Eyes. Bloomingdale's; Burdines, Dadeland and Mayfair FL; Bullock's. **342:** Cotton leotard, Ralph Lauren Bodywear. $34. Polo/Ralph Lauren, NYC; (Late March); Hudson's; Polo/Ralph Lauren, Chicago; Dayton's; Nordstrom, Northern California. **343:** Silk shirt, Go Silk for L'Zinger. $145. Coda, Great Neck NY; The Twenty-Four Collection, Miami; Palm Beach; Theodore Men, Beverly Hills. **344:** Zoran cashmere sweater, $700. Wool gabardine pants, $350. Zoran, NYC; Washington DC; Beverly Hills; Ultimo, Chicago; Jackson Graves, Minneapolis MN. Sweater around neck, Malo Tricot. Makeup, Hinda Herc for Marek & Associates. Sneakers, Keds USA. **345:** Ralph Lauren Bodywear cotton/Lycra leotard, $34. Tights, $38. Lord & Taylor. Hudson's; Polo/Ralph Lauren, Chicago; Dayton's; Nordstrom, Northern CA. **346:** Manicure, Elisabeth Drabinski; Il Makiage's nail tints in Ice #45, Nude #39, Beet #44. Stockings, Round the Clock. Shoes, Arsho for Shoe Biz. Knit Wit, Philadelphia; Carl Walker, Charlotte NC. Bag, Donna Karan New York. Bergdorf Goodman; Neiman-Marcus. Head TXD tennis racket; Commodore 64 Computer. **347:** Exercises adapted from Project Perfect Fit; (President's Council, WRC-TV 4, YMCA). Ralph Lauren Bodywear; body makeup, Hinda Herc for Marek & Assoc. **348:** Cathy di Montezemolo rayon sweater, $165. Silk crepe de Chine skirt, $150. Lord & Taylor. Earrings, Patricia von Musulin. Barney's New York; John Wanamaker; Miriam Rubins Rodeo Collection, Beverly Hills. Manicure, Larisa. **350:** Panasonic Disc 1000 hairdryer; manicure and pedicure, Elisabeth Drabinski; Aziza Polishing Pen in clear; Sports Health's Power Putty hand conditioner; Maxi Grip Professional Swedish hand exerciser, available at Ad Hoc. **351:** Daypack from Sointu, NYC; Saucony Limelight shoes; exercises adapted from Project Perfect Fit. **354:** Hadley Kalbé watch straps at Macy's, Herald Square; John Wanamaker; Woodward & Lothrop; L.S. Ayres, Indianapolis. Pellini Bijoux necklace and bracelets at Charivari, NYC; I. Magnin. Sanford Hutton glasses at Bloomingdale's; Burdines; Nordstrom, Oregon. Bag at Maud Frizon, NYC & Bal Harbour; Mr. Jay, Millburn NJ. Patricia Underwood Hats. Wide brim at Bergdorf Goodman; Jere Scott at Stanley Korshak, Chicago and Dallas; Nordstrom, Oregon. Small brim at Henri Bendel; Jere Scott at Stanley Korshak, Chicago; Neiman-Marcus, Dallas; Los Angeles; San Francisco. **355:** Jill Stuart belts at Barneys New York; The Twenty-Four Collection, Miami; Cotton Club, Houston. Prada bags at Alan Bilzerian, Boston; Ultimo, Chicago. Orange and yellow bags at Bergdorf Goodman. Pellini Bijoux bracelets at Bergdorf Goodman; I. Magnin. Prada drawstring bags at Bergdorf Goodman; Alan Bilzerian, Boston; Ultimo, Chicago. Renaud Pellegrino bags at Avenue Montaigne, NYC. Private Eyes glasses at Macy's, Herald Square; Aventura FL; John Wanamaker; Sanger Harris, Dallas. Pellini Bijoux necklaces at Bergdorf Goodman; I. Magnin. **356:** Jacket also at Bullock's. Silk skirt, Louis Dell'Olio for Anne Klein & Co. Earrings, Billy Boy for Thierry Mugler. Lou Lattimore, Dallas; I. Magnin. Bracelets, Billy Boy. Lou Lattimore, Dallas. I. Magnin. Gloves, Sachiko for La Crasia. Bloomingdale's. **357:** Skirt at Filene's. Earrings and pin, Billy Boy. Knit Wit, Philadelphia. Twist bangle, Debra Fine Yohai. Henri Bendel. Other bracelets, Leslie Block Designs. Jaded, NYC; Toby Lerner, Philadelphia. Gloves, Sachiko for La Crasia. Bonwit Teller. **358:** Jacket also at Goudchaux, Baton Rouge LA; Perkins Shearer, Denver CO. Skirt, Louis Dell'Olio for Anne Klein & Co. Earrings, Theresa Dahl. Detail, NYC; Jeanne Marc, San Francisco. Bracelets, Dennis Higgins. Artwear, NYC. Belt, Lasso. Georgina, Hewlett NY. **359:** Jacket also at Neiman-Marcus. Skirt, top, Louis Dell'Olio for Anne Klein & Co. Earrings, ring, Billy Boy. Knit Wit, Philadelphia; Lou Lattimore, Dallas; I. Magnin. Bracelets, Leslie Block Designs. Jaded, NYC; Toby Lerner, Philadelphia.

ALL PRICES APPROXIMATE.

VOGUE PATTERNS *Back views, yardages, details, pages 286, 287*

Dress: Vogue Pattern #9486 View A. Sizes 6–16. Size 10: 2⅝ yards 45" fabric. $4.50. Canada, $5.50. **Dress:** Vogue Pattern #9277 View B. Sizes 6–16. Size 10: 2½ yards 45" fabric. $4.50. Canada, $5.50. **Sewing Tips:** Pattern #9486. Eliminate darts in blouse. Pattern #9277. Depending on individual proportions: tighten neck; cut shoulders in a little more; deepen armholes.

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